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BRITISH MUSEUM

A GUIDE TO THE ENGLISH POTTERY AND PORCELAIN

IN THE DEPARTMENT OF CERAMICS AND ETHNOGRAPHY

WITH 19 PLATES AND 166 ILLUSTRATIONS

THIRD EDITION

PRINTED BY ORDER OF THE TRUSTEES

1923

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A GUIDE TO THE ENGLISH POTTERY AND PORCELAIN IN THE DEPARTMENT OF CERAMICS AND ETHNOGRAPHY

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PLATE I. PORTRAIT STATUETTE OF A LADY AS FLORA; FULHAM STONEWARE, BY JOHN DWIGHT. H. 11·7 IN.

Frontispiece]

British Museum. Dept. of Oriental Antiquities and of Ethnography

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WITH 19 PLATES AND 166 ILLUSTRATIONS

UNIVERSITY OF TORONTO

THIRD EDITION

c London

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PREFACE TO FIRST EDITION

The existence of the collection of English pottery and porcelain is due to the late keeper of the department, Sir Augustus Wollaston Franks, K.C.B., who presented the greater part of it to the Museum. His aim was to gather together a number of characteristic or marked specimens sufficient to illustrate the history and relations of the various English factories. This plan will account for the absence of large sets or services.

The present Guide is designed primarily to be used in studying the collection, but it has been thought desirable to make the introductions full enough to avoid constant reference to more detailed treatises on the subject. Much use has naturally been made of such works in the preparation of the Guide, but it has not been thought necessary in so small a work to give references.

A catalogue of the English pottery has already been issued, and the numbers in that part of the Guide refer to it.

The proof sheets have been kindly looked through by Mr. William Burton, whose practical knowledge of the craft has been of much service.

The Trustees of the British Museum are indebted to the Royal Archaeological Institute for the loan of the blocks of figs. 6, 7, 8, 11, 12, 13, and 14, and to the Board of Education for those of figs. 23, 26, 33, 39, 40, 48, and 52.

The Guide has been compiled by Mr. R. L. Hobson, Assistant in the Department, and the writer of the Catalogue of English Pottery referred to.

I have read through the proof sheets.

CHARLES H. READ, Keeper,
Department of British and Mediaeval
Antiquities and Ethnography.

February, 1904.

PREFACE TO SECOND EDITION

An interval of six years has elapsed since the first edition of this handbook appeared. The interest shown in the subject of English ceramics has naturally been productive of new information affecting the history of the factories. It is hoped that the chief of this has been incorporated in the present issue. The most drastic change is probably that by which a whole group of porcelain hitherto assigned to Bow has been transferred to Worcester; Sir A. H. Church, moreover, has made public a series of new facts bearing upon the history of the Dwight stonewares, the most important of our earlier productions.

It may be mentioned that since the publication of the previous edition of this work, the Catalogue of the English Porcelain has been brought out, uniform with that of the Pottery.

A signal and important accession to the section has been the munificent gift of Mr. and Mrs. Isaac Falcke of their fine collection of Wedgwood wares, presented in 1909.

CHARLES H. READ, Keeper,
Department of British and Mediaeval
Antiquities and Ethnography.

February, 1910.

PREFACE TO THIRD EDITION

Since the publication of the second edition of this Guide, the Ceramic Collections have been transferred to the Ground Floor of the King Edward VII Galleries and completely re-arranged. The English section has received notable additions in the Harland Gift (Salt-glaze), the Boynton Bequest (miscellaneous), the F. W. Smith Bequest (Staffordshire wares), the Barwell Bequest (porcelain), the Borradaile Loan (porcelain), and the splendid collection of early Worcester porcelain given by Mr. and Mrs. Frank Lloyd. Moreover, many new facts have been added to our information on English Ceramics by excavations at Bristol, Wincanton, Liverpool, Chelsea, Bow, and elsewhere, and by recent publications.

All these circumstances have called for alterations in the text of the Guide in order to bring the third edition up to date.

Thanks are due to Mr. Bernard Rackham, of the Victoria and Albert Museum, for valuable suggestions.

R. L. HOBSON, Keeper,
Department of Ceramics and Ethnography.

February, 1923.

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INTRODUCTION

The collections of English pottery and porcelain exhibited on the ground-floor of the King Edward VII Galleries illustrate the progress of the potter's art in England, roughly speaking from the Norman Conquest to the nineteenth century. The earlier limit is necessarily uncertain owing to the absence of information about the art in those remote times, while the later border line has here and there been extended to include examples of work done in the nineteenth century at factories founded in the eighteenth, or by men who continued in the nineteenth the methods of the previous century. The period ends at a time when the composition of the earthenware and porcelain bodies had reached a more or less settled stage, and the ware was assuming a more uniform character. If further reason were required for this limitation of the subject, the artistic decadence of the manufacture at the beginning of the last century might be urged. The art has revived since 1851, but in an archaeological museum examples of a growing industry would be out of place.

The arrangement of the collections is as far as possible chronological, and the same order has been followed in this Guide. A short historical notice of each section is succeeded by reference in smaller type to individual specimens of interest, and the sequence of these introductory notes will obviate the necessity for a general introduction of any length.

Pottery and porcelain are both formed of earthy substances hardened and made to cohere by the action of fire ; they both consist of a clay body which is usually coated with a vitreous film as a glaze. It would be superfluous to repeat here the description of the numerous forms of earthenware given in their several sections ; and the general distinction between pottery and porcelain is indicated on page 84. But a short account of the manufacturing process common to both kinds of ware will help to familiarize the reader with some of the technicalities inseparable from any work of this kind.

First the selected natural clay is washed, refined, and after careful mixture with other necessary ingredients is stored in lumps of convenient size for use. Next the lump, or part of it, is given the required form by one of three processes ; it is either (1) *thrown* on the *wheel* : that is, put on the revolving disc which constitutes the potter's wheel and guided into any simple rounded shape by the potter's hand ; or (2) flattened into a thin *bat* or cake and pressed into a mould ; or (3) diluted with water

into a creamy state called *slip* and used in the casting process ; this consists of running the slip into a plaster of Paris mould, which absorbs the superfluous moisture and allows the clay to settle in a skin round its walls.

The object so shaped is put aside to dry till it is tough enough to be freely handled. It is then, if necessary, finished on the lathe or by hand, and the handles, spouts, and other adjuncts *luted* on, i. e. stuck on with slip.

It might now receive some of its decoration, but it is usual first to *biscuit* the ware, and so it is put in a *sagger*—a fire-clay box, which protects it from the flames and gases of the kiln—and placed on the pile of saggers with which the *biscuit-kiln* is stacked ; here it is fired for about three days, allowed to cool gradually, and withdrawn. It is now in the *biscuit* state. Some kinds of ware, such as unglazed stoneware, terra-cottas, black Egyptian, Wedgwood's jasper, Derby biscuit, Parian, &c., are not intended to be glazed, and are consequently called biscuit wares. But if further decoration is desired, it is now in the proper condition to receive the *under-glaze colours*, i. e. such colours as are capable of standing the heat of the glaze kiln.[1] It is then dipped in a bath of glaze (a slip formed of the glazing materials finely ground and mixed with water) and submitted to the *glost oven* or glaze kiln, which fuses the glaze and leaves the piece, when cool, covered with an impervious coating of glass. If the piece requires decoration in enamel colours (i. e. such as will not stand the high temperature of the glost oven) or in gold, these colours and gilding are now painted on and the piece submitted to a third firing at a lower temperature in a *muffle* or enamel kiln. Sometimes the different enamels require separate firings, and the piece may visit the muffle many times. There are numberless other processes for special kinds of ware, but for the present purpose the piece may be considered finished.

[1] The colours used on pottery and porcelain are obtained from certain metallic oxides and salts, and made to adhere by the aid of some fluxing medium, such as felspar, borax, litharge, bismuth, &c. They are all fixed by the fire, to which they also owe their brilliancy. Some will stand greater heat without alteration than others. Those that are capable of withstanding the heat of the glost oven can be laid on before glazing, and so obtain the advantage of perfect protection by the glaze. Such are greys and blues obtained from cobalt ; chrome-green ; and violets and blacks from mixtures of manganese and cobalt. Overglaze colours, which can only be used in the lower temperature of the muffle kiln, are very numerous, e. g. reds, browns, and violets from peroxide of iron ; shades of yellow from antimoniate of lead ; blues, greens, &c., from copper. For gilding, an amalgam of gold and mercury may be mixed with a flux, and the powder worked up with turpentine and 'fat' oil so as to be applied with a brush ; it is fixed by firing in the muffle kiln, from which it emerges in a dead state, to be subsequently burnished with agate burnishers. Before fixing the gilding by fire was properly understood, various methods were used for fixing it, the commonest medium being size.

POTTERY

WEDGWOOD WARES

(Bays IX and X)

It was found convenient for various reasons to place the Wedgwood collections in this part of the Gallery, but they are discussed, in their historical sequence, on p. 71.

MEDIAEVAL POTTERY

(Bay X, Cases D to K and Table Cases in Bay XI)

The discovery of fragments of earthenware with the remains of Neolithic man gives the earliest date to which the manufacture of pottery can at present be traced in this country. It is unlikely that, when its advantages over the more primitive utensils had been once discovered, its manufacture was ever discontinued. Hand-formed vessels, cinerary urns, and drinking cups, of coarse, gritty clay, imperfectly fired (not, however, sun-dried, as is often stated), have been found in considerable numbers in the barrows and tombs of pre-Roman Britain; but the use of the potter's wheel does not seem to have been known in these islands before about the second century B. C., although 'turned' vessels of an earlier date may have been imported from the tribes of Gaul. After the Roman Conquest, however, the mechanical appliances and the accumulated knowledge of the Continental potters were brought to bear on our native clays. The accuracy of the wheel, the finish of the lathe, graceful shapes, slip [1] patterns, moulded ornaments and sometimes glazed surfaces distinguish the wares of the Roman occupation. But these enlightened influences seem to have died out rapidly during the stormy period of Saxon hegemony. Indeed the cinerary urns, which represent almost all that has survived of Anglo-Saxon pottery, are little if at all superior to those of pre-Roman times. Unfortunately, there are no ceramic remains which can with any certainty be said to represent the last four centuries of our Saxon period, and this great gap can only be filled in our imaginations from the existing MS. drawings and the analogy of the somewhat rare Continental pottery of the period.

The present collection commences theoretically with the Norman Conquest, and Cases D, E, G, H and K contain examples

[1] Slip is a creamy fluid of clay diffused in water.

of early English wares up to the seventeenth century; but the evidence of date for the greater part of this section is so slight that not only are we unable to gauge with accuracy the influence of the Norman invasion on the pottery of this country, but we do not even know whether the first two centuries of our period are represented or not. The few documentary specimens available do not take us back further than the early part of the thirteenth century or possibly the end of the twelfth. Manuscript illuminations help in a general way with regard to form, but most of the vessels depicted in them must be regarded as probably of metal; moreover, the variation of the forms from the eleventh to the sixteenth century is so slight that, on turning from MSS. to the collection itself, one feels that many of the pieces might be of any date within those limits. It is difficult to trace any signs of technical progress till the sixteenth century; the wares are of coarse red, buff or grey clay, indifferently levigated and ill-baked, with a varying quantity of translucent lead glaze,[1] which in its simplest form has a yellowish tone, but was often coloured green with oxide of copper and occasionally purplish black with oxide of manganese. The ornament, when there was any, consisted of hand-moulded (more rarely stamped) reliefs of human and animal forms, masks, &c., rude incised designs, applied strips, discs or leaf-shaped pieces of clay sometimes embellished with patterns impressed with the notched end of a stick. The use of slips of various clays seems to have been known at an early period. They are either applied as a wash for the whole or part of the piece or painted on in scrolls or trellis patterns. Though working with these simple methods, the mediaeval potters sometimes showed in their humble sphere a feeling for form and decoration not unworthy of the greater Gothic arts. But the wares in the main are undecorated and consist chiefly of pitchers, jugs, and drinking pots of menial appearance; indeed it is unlikely that these homely objects would have found a place at the tables of the rich and noble in an age that produced such beautiful examples of metal work. An attempt has been made to arrive at a broad classification of the collection by comparison with the few specimens that can be dated, aided by the drawings in the manuscripts when possible, and occasionally by existing examples of metal work.

In view of the difficulty of land transport in mediaeval times, it is not likely that any large centres of pottery manufacture

[1] Without giving an exhaustive history of the use of lead glaze, the following dates will serve to show its antiquity and at the same time its widespread use. Lead is found in the glaze of Babylonian bricks (about 600 B. C.), on Roman ware found in this country and dating from the second and third centuries of our era, on Arab pottery of the ninth century, and, according to Passeri, on the wares of Pesaro in A. D. 1100.

existed. The ware was probably made wherever it was needed, Bay X and judging by the remains of kilns already discovered, the distribution of the industry must have been very general.

The collection includes a number of documentary specimens ; and among them the greatest certainty attaches to such pieces as B. 11 and 12 (fig. 1) which were found with coins of Henry III and Edward I and belong to the thirteenth century, and B. 124 which was found with a document of the reign of Henry V and

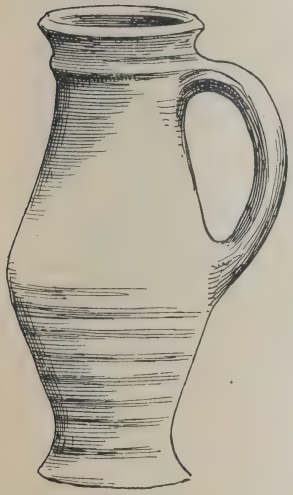


Fig. 1.—Unglazed jug. 13th century. H. 6 in.

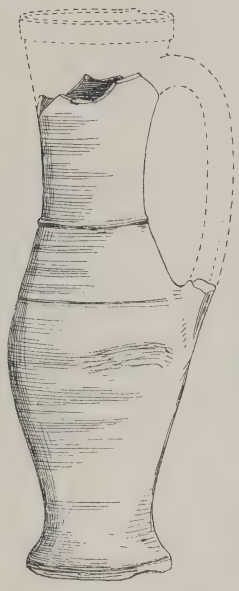


Fig. 2.—Pitcher with patches of green glaze. 13th century. H. 15·2 in.

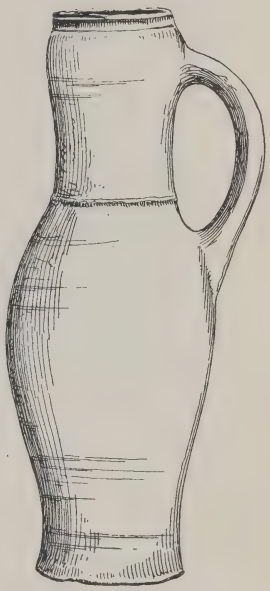


Fig. 3.—Pitcher with double swell. (?) 13th century. H. 16·4 in.

may be taken as an early fifteenth-century type. These will be found in Case D, top section.

The evidence for date in the other cases is of a less circumstantial kind. Case H, bottom, B. 13 (fig. 2) closely resembles the larger of two kinds of pitcher found at Trinity College, Oxford, and shown by their position to be of late thirteenth-century date ; the smaller kind, it should be stated, was of the same form as B. 11 ; B. 8 (fig. 3) is another tall slender form, which has been regarded as a very early type : the double swell of the outline distinguishes it from the rest. The tendency seems to have been for the pitcher to become shorter and broader in the fourteenth

Bay X and fifteenth centuries, and it is likely that the prevailing opinion which holds this distinctive shape to be the earliest of its class is the correct one, although positive evidence is wanting. B. 10 (fig. 4), on the same shelf, is an intermediate form between B. 8 and B. 13 ; it is ornamented with a trellis pattern in slip closely resembling that on a pitcher illustrated in a thirteenth-century MS. (B. M., 1 D. X.). A common early fourteenth-century type is the bag-shaped jug, B. 19 (fig. 5), Case E, top ; its date can be fixed by comparison with a drawing in the Louterell Psalter (early fourteenth century), where a peasant is depicted breaking

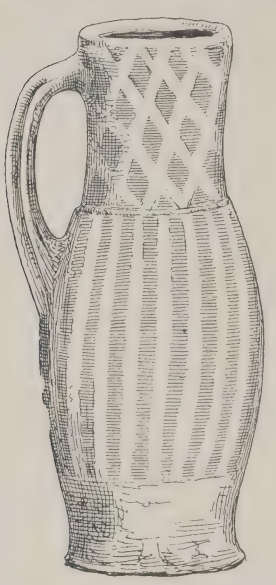


Fig. 4.—Pitcher with slip ornament. (?) 13th century. H. 13·2 in.

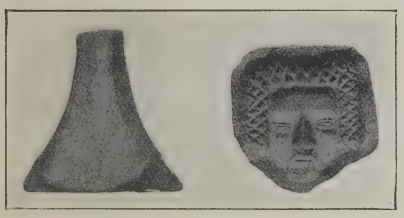
Fig. 5.—Green-glazed pitcher. Early 14th century. H. 9·6 in.

a similar pitcher over his fellow's head. It will be noted that the base of this piece is slightly convex, and that the edges have been thumbed down to form a series of supports, which counteract the rotundity of the base. This peculiarity appears to belong to the vessels of the fourteenth and fifteenth centuries, and to become more marked in proportion to the lateness of the piece ; thus the crinkled base-rim is seen in a Flemish MS. of the fifteenth century (B. M., 19 E. vi.) on a form similar to that of B. 99. Another characteristic of this time seems to be the leaf-shaped grooves at the junction of the handle of the jug.

A number of potsherds found at Lincoln (B. 64–78) point to

the existence of a pottery there in the fourteenth century. They include stamps (fig. 6) for impressing heads on pottery, and a piece ornamented with one of these stamps (fig. 7), besides a number of fragments, parts of two jugs which are probably *wasters*,[1] and several rough hand-modelled masks (Table-case, Bay XI). Assuming that these last are of fourteenth-century date, there will be little doubt to which period to assign B. 30 (Case G, middle), a pitcher found at Cambridge, ornamented with masks almost identical with those on the Lincoln fragments ; it has also the characteristics of the period discussed above, in addition to a kind of pine-cone or scale pattern made of applied leaves of clay, which seems to have formed a favourite decoration in the fourteenth century, though it continued into the fifteenth (fig. 8). Bay X

The more elegant shape, B. 96 (Case H, bottom), is found in



SIDE VIEW. FACE OF MOULD.

FIG. 6.—Stamp found at Lincoln. 14th century. L. 2 in.

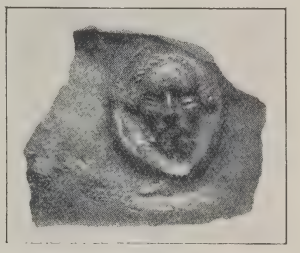


FIG. 7.—Stamped fragment of earthenware, found at Lincoln. L. 3·3 in.

MS. drawings usually of the fourteenth, rarely of the fifteenth century (fig. 9).

A fifteenth-century type has already been indicated in B. 124. B. 135 (Case D, top), with the black-letter inscription ' MARIA ', no doubt belongs to this period, and probably the large class of jugs with cylindrical necks (such as B. 140 in Case D, middle) are also of that century. A watering pot similar to B. 172 (fig. 11) figures in a heraldic drawing as the device adopted by Valentia, Duchess of Orleans, about 1407. The present example is distinguished by a bold scroll pattern in white slip ; the bottom is perforated, so that the jug had to be filled by submersion, and the flow of water was regulated by closing and unclosing with the thumb the small hole on top. There are other forms of watering

[1] Wasters are spoilt pieces discarded at the manufactories as unfit for sale ; their presence is consequently important evidence of the existence of a kiln in the neighbourhood in which they occur.

Bay X pot in the collection: one with a rose (top of Wall-case) is clearly of later date. A peculiar type of jug, B. 166 (Case E, middle), may be fairly assumed to be of late fifteenth-century date, as the shape is found drawn in a document dated 1485–6 (fig. 10).

It is practically certain that the neat beer mugs of light buff

Fig. 8.—Pitcher found at Cambridge. 14th century. H. 11·1 in.

clay, with a brilliant green glaze covering about three-quarters of the body, e.g. B. 239 (Case E, top), are the 'green pots made of the white clay from Farnham Park' from which the gentlemen of the Temple drank in the middle of the sixteenth century (plate II, figs. 1 and 2). A comparison with these pieces will help in distinguishing the sixteenth-century wares.

A certain number of vessels with moulded human faces and figures can be dated by the style of these adjuncts. Thus, in

Case E, middle, B. 4, evidently the head from a vessel in the form of a mounted knight (fig. 12), can be dated by the helmet to the end of the twelfth or the beginning of the thirteenth century, while B. 86 (fig. 13), a more complete vessel of the same kind, can be placed about the year 1320. Similar objects have been found in various parts of the country, and were, no doubt, copied from the handsome metal *aquamanile* of the twelfth to the fourteenth centuries (see Bay XVI, Case E). Another piece of a sportive kind is B. 116, in Case E, middle, Bay X

Fig. 9.—Green-glazed pitcher. (?) 14th century. H. 10·8 in.

Fig. 10.—Green-glazed jug. Late 15th century. H. 4 in.

in the form of a friar, and apparently of fifteenth-century date (fig. 14). B. 1 (end of Table case) is part of a fine pitcher, with a hunting scene moulded in relief. Unfortunately, however, the figures are so rude that no exact inferences can be drawn from them, though they appear to be of a very early date—possibly of the twelfth century. In the Table-case, Bay XI, there are a number of fragments with moulded masks, animal forms, &c., some of which are of considerable merit; and B. 118 in Case D, top, evidently the neck of a pitcher of large proportions, is ornamented with a head of marked fifteenth-century type.

Among the more striking specimens in this section are B. 42 (fig. 15), a pitcher of pleasing shape, with bold and becoming ornament; and B. 16, 40, and 41 (Cases K, Table-case, and E, top, respectively) which are enriched with heraldic devices, and in their rude way present an imposing appearance (figs. 16 and 17). It was a common custom in mediaeval times in all parts of Europe for the poor artificers to make periodical presents to the nobles under whose protection they worked, and it is not unlikely

Fig. 11.—Watering pot. 15th century. H. 12 in.
Fig. 14.—Cup in form of a friar. Early 15th century.

Fig. 12.—Head of knight. (?) Late 12th century.
Fig. 13.—Vessel in form of a knight. About 1320.

that these more elaborately decorated pieces belong to this class. Bay X
Two cups of quatrefoil and cinquefoil shapes, B. 245 and 246 in Case E, middle, are not inelegant copies of silver vessels of the Tudor period (plate II, fig. 4). Out of a number of cooking vessels, pipkins with three legs and bar handles, common saucepans and frying-pans, condiment dishes, bird trays, &c., a few are shown in Case D, bottom. It is rarely possible to date these objects; their purely utilitarian forms remained practically unchanged for centuries. The chafing dishes, however (Case E, middle), have more character, and may be assigned to the fifteenth and sixteenth centuries (plate II, fig. 5); compare similar objects in bronze in Bay XVII, Cases A to C. Plates are of rare occurrence, wood and pewter being much more serviceable than the coarse and brittle earthenware of the period; the specimen shown in the Table Case, Bay XI, seems to be of sixteenth-century date.

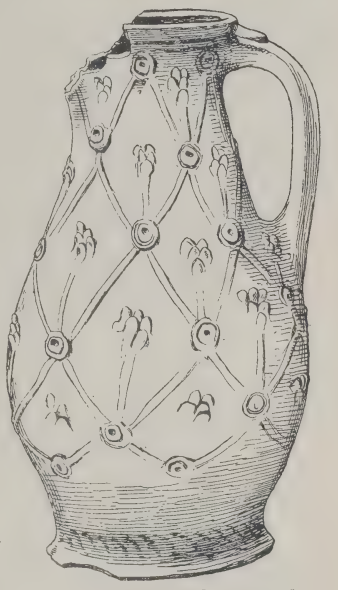


Fig. 15.—Pitcher with green glaze. 14th century. H. 13 in.

The costrel or pilgrim's bottle, a kind of flask provided with loops by means of which it could be slung on to the traveller's person or saddle, is depicted in manuscripts as early as the fourteenth century, and has continued in use down to modern times (plate II, fig. 3). In several instances one side is flat or even concave, and the other convex, and possibly intended to resemble a human breast. A few examples are shown in the Table and Window-cases, Bay XI; and in Case D, middle, is exhibited all that remains of a very fine costrel with stamped armorial ornament of the time of King Henry VIII. A ruder form of bottle is the gourd, which may date from the fourteenth or fifteenth century. One, B. 160 (Window-case, Bay XI), has the convex face noted above. In the Table-case of the same Bay may be seen an earthenware money-box (fig. 19) which, to judge from its body and glaze, belongs to the sixteenth century, though the shape is in no way different from the Roman thrift-box in Case 34 of the Roman Britain Saloon. A series of small pipeclay figures in the same Case, ranging in date from the fifteenth to the seventeenth century, are of exceptional character,

Bay X

Fig. 16.—Pitcher with armorial designs. 14th century. H. 10·8 in.

Fig. 17.—Pitcher with chevron pattern. 14th century. H. 11·9 in.

Fig. 18.—Pitcher with incised ornament. 14th century. H. 12·2 in.

and were, perhaps, made in metal workers' moulds.[1] A notable superiority in technique is displayed by the fine candle-bracket (Case D) and the stove-tiles at the end of the Table-case (fig. 23). They show considerable resemblance to the German stove-tiles of the period ; indeed, it is quite possible that they were made in England by foreign workmen, such as the ' Gaspar Andries

Fig. 19.—Green-glazed money-box. 16th century. H. 3·5 in.

[1] The remains of a manufactory of similar pipeclay figures in Holland has been found at Utrecht.

1 3 2

4 5 6

PLATE II. TUDOR WARE, GREEN-GLAZED. 1 AND 2.—BEER MUGS. 3.—COSTREL. 4.—CINQUEFOIL CUP. 5.—CHAFING DISH, H. 6·2 IN. 6.—(?) BLEEDING CUP.

[*Face* p. 12

and Guy Janson, who established at Norwich, in 1570, the manufacture of pottery after the fashion used in Flanders, and made highly decorative ware, which they called *les poteries gracieuses de la reine Elisabeth.*'

Fig. 20.—Tin-glazed tankard, about 1550. H. 6·2 in.

Fig. 21.—Tin-glazed tankard, 16th century. H. 6·1 in.

Fig. 22.—Tin-glazed tankard, 16th century. H. 5·8 in.

The collection in the Franks Room at the West End of the Gallery, which is under arrangement at the time of writing, includes three tankards of tin-glazed earthenware with mottled surface and English silver-gilt mounts of the Tudor period, one (fig. 20) with the hall-mark of the year 1549–50. The ware is of

a peculiar kind, and seems to have been intended to imitate the mottled Rhenish stoneware of the period. It has a body not unlike that of the delft of the following century, but coarser in grain, and an inferior tin-glaze usually crazed and discoloured, but with these defects concealed by spots of purplish black

Fig. 23.—Green-glazed stove-tile ; initials of Queen Elizabeth. L. 12·3 in.

(fig. 21), reddish yellow, and an impure blue, or sometimes by a wash of streaky purplish-brown lead glaze (fig. 22). Sometimes the marking is in bold splashes of colour, from which the name 'tiger-ware' has been given to these pieces. The fact that they are usually found in English mounts, and that the highest Continental authorities disclaim them as foreign, makes it almost certain that they are of English manufacture. The

use of tin-glaze was known in Italy in the fourteenth century, and had worked its way north. It was familiar to the Flemish potters in the sixteenth century, and it may well be that the pieces in question were made by Flemish or German potters who had adventured or perhaps sought refuge across the Channel ; the names of three such immigrants are recorded at Maidstone, Sandwich, and Norwich at the end of the sixteenth century. The remarkable difference between these pieces and the ordinary English pottery of the time would be explained by this supposition.

Examples of black Cistercian ware, so called because it was found commonly in the ruined Cistercian abbeys of Yorkshire, are exhibited in the Table-case, Bay XI. The circumstances of its discovery seem to show that it was made before the dissolution of the monasteries (i. e. before 1540), and it is in itself thinner and harder than black wares of the seventeenth century in Cases E and F (Bay X) ; while its glaze has a brown black tone, due to oxide of iron, as compared with the lustrous purplish black from manganese used in the later period.

MEDIAEVAL TILES

(Bay X.)

Although the potter's art in general in mediaeval times rarely rose above the level of commonplace utility, there was a striking exception, where it came into contact with the refinement of the monasteries. Here, with no better materials than those described in the last section, it was able in the pavement tiles to give expression to some part of the artistic feeling which pervaded the ecclesiastical architecture of the Gothic period.

It would seem that the mediaeval tile pavement was the descendant of the Roman mosaic flooring, which often contained *tesserae* of burnt clay as well as of other substances. An intermediate form is found at Canterbury composed of stone squares with pictorial designs engraved and filled in with a dark cement : this belongs to the twelfth century. A statute of the Cistercian order, of the year 1210, rebuking the abbot of Beaubec 'for having for a long time allowed his monks to construct, for persons not belonging to the Order, pavements that exhibit levity and curiosity', shows that at this time the making of pavements was a secret belonging to a limited number of persons, if not to certain religious orders only. It is highly probable that the pavement referred to was made of inlaid [1] tiles

[1] The ill-considered word 'encaustic' has been widely adopted as a generic term for mediaeval tiles. It has been rejected here for the following reasons : In its literal meaning, 'burnt in,' if applied to the tile in the sense of burnt in

Bay X

such as compose the earliest known pavements in Cistercian abbeys in this country. That the system of lending skilled labour continued for several centuries is shown by the recurrence of the same patterns in widely scattered churches : probably the large abbeys had their own kilns, and supplied their dependent churches and monasteries with materials and men or with the tiles ready made.

The precise date of the earliest manufacture of pavement tiles will probably never be known ; at present the evidence in this country does not take us further back than the thirteenth

Fig. 24.—Tile with incised design. About 1400. L. 5·5 in.

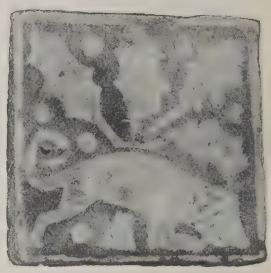


Fig. 25.—Inlaid tile. 14th century. 5 in. square.

century. The highest pitch of excellence was reached in the Chertsey pavement, which belongs to the last part of that century, but the art continued to flourish till the dissolution of the monasteries, after which the English inlaid tiles seem to have given place to those imported from the Netherlands.

The mediaeval tiles consist of squares of red clay averaging from four to five inches in width and about an inch in thickness ; the earlier examples seem to be smaller, and in general the size tended to increase as time went on. The surface was ornamented in several ways :—(1) by incised or impressed patterns, (2) by raised patterns, (3) by inlaid patterns, and (4) by painting with slip or fluid clay.

the kiln, it is surely superfluous in any work which deals with pottery, a material that we may take for granted has been *burnt in a kiln.* If, on the other hand, it is applied to the slip ornament that is *burnt in* the intaglios of those tiles which have impressed patterns, it is not so suggestive a word as *inlaid.* Apart from these more academic considerations, it has been adopted as a modern trade term for a particular kind of tile, and might be misleading if used in a more general sense.

Examples of the two first methods are comparatively scarce : Bay X indeed the raised pattern, ill suited to a pavement, seems to have been discarded at an early date, and only to have reappeared in the period of decadence. Occasionally a tile with a raised

Fig. 26.—Fifteenth-century inlaid tile, from Monmouth Priory. L. 8·7 in.

ornament seems to have been used as a stamp to make an impressed pattern on another tile ; the ground colour was sometimes varied by a wash of white slip. Simple incised designs (fig. 24) occur on a few tiles in the exhibition, and the full *graffiato* technique is seen in the remarkable series of early

Bay X fourteenth-century wall-tiles framed on either side of the Wall-case. These are of large size, and made of the usual brick-red material overlaid with white slip, through which the design was traced with a pointed instrument : the white was then cleared away from the undecorated surface and the design left standing in white against a red background : the usual yellowish lead glaze (see below) covered the whole. The subjects of the decoration are miracles of the Child Christ as narrated in the Apo-

Fig. 27.—Panel of four inlaid tiles. 15th century. Each 6·7 in. square.

Fig. 28.—Inlaid tile, from Malmesbury Abbey, Wilts. 14th century. L. 6·7 in.

cryphal Gospels. Tile work of this kind is more suitable for wall ornament than for pavement, but it is found on the floor of Prior Crauden's chapel at Ely. A fragment of similar workmanship was found in Essex a few years ago, but otherwise examples of this type of incised tile are rarely seen. The third was the most practical and most widely used method of decoration : the red tile was stamped with a slightly sunk design, probably by means of a wooden die,[1] and the hollows thus produced were

[1] A wooden stamp used in the converse fashion, for making tiles with designs in relief, at Barnstaple in the first years of the eighteenth century, is exhibited in the Table-case together with a modern tile made from it.

PLATE II A. THREE TILES WITH INCISED DESIGNS REPRESENTING MIRACLES OF THE CHILD CHRIST. EARLY 14TH CENTURY. L. 13·2 IN. (See *Burlington Magazine*, January, 1923.)

[*Face* p. 18

filled with white clay. Occasionally the converse took place Bay X
and the pattern was left standing while the ground was filled in. To ensure the success of this process it was necessary to select clays of equal shrinkage, but this difficulty did not prevent the manufacture attaining perfection in the thirteenth century. The fourth method speaks for itself: it consisted simply in painting on the red surface of the tile with white fluid clay; examples are extremely rare. In each case the tile was finished by dusting on powdered lead ore before firing, with the result

Fig. 29.—Chertsey tile: Tristram hunting. D. 10·2 in.

that the tile, when withdrawn from the kiln, was coated with a transparent yellowish glass which combined with the red body to produce a rich reddish-brown surface, while it imparted a yellow tone to the white clay. Other colours occasionally observed on the tiles are probably due to the accidental presence of metallic oxides. The patterns used are of the widest range, many of them being exceedingly beautiful: they include floral ornament more or less conventionalized, figures of men and animals, geometrical and architectural designs, heraldic and religious devices and inscriptions. Kilns for tile-making have

Bay X been discovered at Bawsey, near Lynn, Norfolk; Malvern; Droitwich; Repton; Chertsey; Farringdon Street, London; and Great Saredon, Staffordshire.

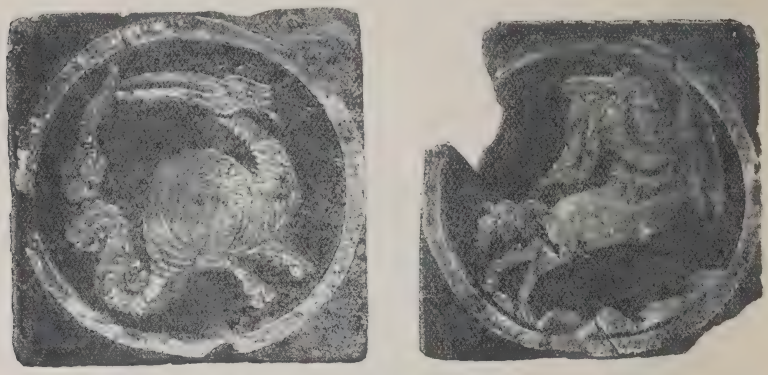


Fig. 30.—Chertsey tiles: signs of the Zodiac. 5·2 in. square.

Fig. 31.—Chertsey tiles: lily scrolls. L. 5 in.

The arrangement of the tiles in the Table- and Wall-cases in Bay X is not strictly chronological; but some of the earlier specimens are grouped in Case G, bottom, including those with impressed and raised designs from Castle Acre Priory and Bawsey, Norfolk, and the rare examples painted in slip.

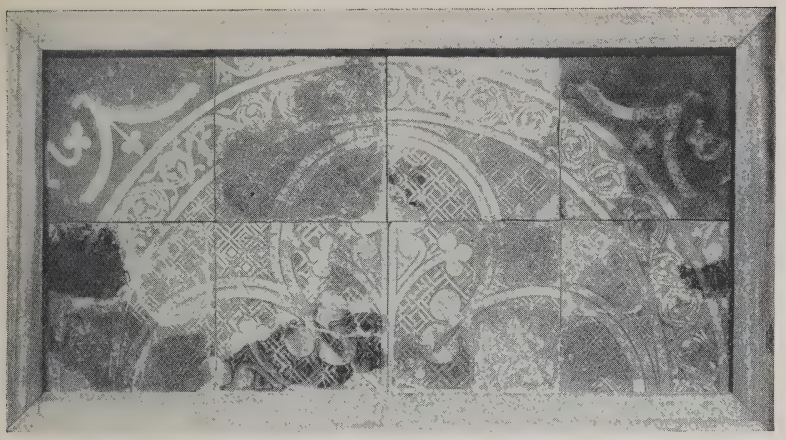


Fig. 32.—Restored panel of Chertsey tiles. Each 7·5 in. square.

Fig. 33.—Tile from Great Malvern Priory Church, 1437–8. L. 8·5 in.

Bay X

Other early tiles from Jervaulx Abbey, Yorkshire; Lewes Priory, Sussex; Stone Church, Bucks.; Launceston, Cornwall, are shown in Case K, bottom. Tiles from Salisbury, Winchester, Chilton Folliat, Harpsden Church, Drayton Beauchamp, Rewley Priory, Acton Burnell, and other places will be found here and in the Table-case; and in one section of the latter there is a group of tiles made in the fifteenth century and later, most of which come from the west of England.

The remaining portions of the Table-case and the upper part of the Wall-case are occupied by fragments and restored portions of the Chertsey Abbey pavement.

The Chertsey tiles, perhaps the finest of their kind in existence, are distinguished by their variety of size and shape and the richness and artistic quality of their designs. Two series of pictorial panels illustrate the romances of Tristram and King Richard; the pictures are usually on circular tiles, which fit into square frames of floriated scroll-work, bordered with grotesques, conventional ornament, or inscriptions relating to the subject of the picture (plate III). Besides these and the oblong panels with figures of the King, Queen, and Bishop, there are a number of smaller squares and circles with seasons, signs of the Zodiac (fig. 30), grotesque animals, and floral designs of unusual elegance and freedom (fig. 31). Occasionally, the tiles are cut into small sections for mosaic work. Half of an exceptionally fine panel of sixteen tiles with floriated design has been restored from existing fragments and is exhibited (fig. 32).

This last, the King, Queen, and Bishop, and two of the romance panels are attached to the adjoining column, as is also an interesting example of later work, the panel of five tiles from Great Malvern Priory Church, which is dated 1437–8 (fig. 33).

SLIP WARES, ETC.

(Bays X and XI.)

The seventeenth century witnessed important developments in the potter's art of this country. In some of these foreign influence is manifest, while others are of purely native growth. The latter class is illustrated by the remarkably fine series exhibited in Cases E and F of Bay X and in the eastern half of Bay XI, consisting of lead-glazed wares with or without slip decoration.

The materials for the manufacture of these wares were little better than those used by the mediaeval potters. The body was supplied by a few surface clays refined in a primitive manner by hand-blunging and sun-evaporation: the glaze was obtained by dusting on to the ware a powdered lead ore, which in special

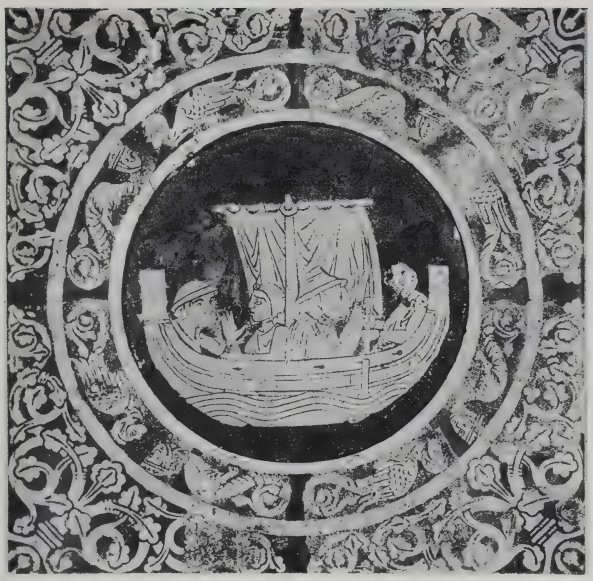


PLATE III. CHERTSEY PANELS, 16 IN. SQUARE.
1.—ISEULT (DISGUISED) WITH OTHERS IN SHIP.
2.—KING RICHARD IN COMBAT WITH SALADIN.

[*Face* p. 22

cases was first calcined ; copper and manganese appear to have Bay X
provided the only colouring oxides in use, the former producing a green colour and the latter a tone varying according to its intensity from a purplish brown to black : the streaking or mottling which gives such a pleasing effect to the lead glaze is also due to manganese.

The potters who worked with these simple materials made their living by supplying the local fairs and markets with common household wares, and it is not to be supposed that those fascinating tygs and posset pots which occupy a place of honour in modern collections of English pottery were the everyday trade wares of the period. In fact, with the exception of a few black beakers and cups, mostly in Case F, top, the greater part of this section is composed of objects made for presents or ordered for special occasions such as a betrothal, a marriage, or a birth. They include characteristic examples of the many-handled loving cups (plate IV, fig. 1) called tygs in Staffordshire ; posset pots, distinguished by a spout and consecrated to the social and family gatherings at Christmas and other times of festivity ; fuddling cups (fig. 44), which consisted of three to six cups joined together and communicating internally, so that to empty one the drinker must empty all ; toad mugs such as D. 81, and owl jugs. Besides these, large dishes for the dresser, hand ovens, candlesticks, lanterns, cradles, &c., were objects on which the potter of the period lavished all the skill he could command. Most of them bear quaintly-worded inscriptions, which sometimes give us a clue to their history. Thus we know that D. 1, 14, and 18 were made at Wrotham ; that D. 65 was made by John Meir ; that D. 121 was made at Pencoyd, in Glamorganshire ; though we cannot always be certain of the significance of the names inscribed upon them. That the inscriptions were regarded as an integral part of the decoration may be gathered from D. 68, in which case the potter, for want of something more appropriate, ornamented his posset pot with the letters of the alphabet from A to K. Where no slip decoration was used, the ornament was either scratched or stamped on the body or on applied pads of clay. It is not often possible to state exactly where and by whom any piece of this kind was made : examples have been found in all parts of the country: but it is safe to assume that the potteries of Staffordshire and Derbyshire were responsible for a large number of them.

The black-ware beakers (fig. 34), jugs, and cups in Case F are mostly of seventeenth-century date, some possibly earlier. Two black tygs, with incised ornament, in Case E, top, are dated 1611–12 and 1640 respectively ; another in the same section has a merchant's mark ; the fine covered cup with the Prince of Wales' feathers and the goblet-shaped tyg with the sign of the mermaid moulded in relief are rare examples : C. 20 is

Bay X a typical posset pot with six handles ; on C. 36 the handles actually reach the number of twelve ; C. 19 is a good example of the fine streaky glaze which is a feature of this kind of ware. A jug with a bearded mask, C. 23, is clearly an earthenware copy of a Rhenish Bellarmine or Greybeard ; it bears the arms of the Earl of Dorset in the Garter, and must have belonged either to Charles Sackville, who was created K.G. 1691–2, or to his grandfather, who enjoyed that distinction from 1625–52.

But the greater part of the pottery under discussion is decorated with slip. Slip has already been described as a creamy

Fig. 34.—Black-ware beaker. Probably early 17th century. H. 8·5 in.

Fig. 35.—Puzzle jug. 17th century. H. 9·5 in.

fluid of clay diffused in water. It was used in several ways : as a wash for the whole body (D. 83, fig. 35) ; dotted or trailed on from a spouted vessel, the most common method ; marbled or combed over the surface with a toothed instrument of wire or leather, so as to produce the effect of paper-marbling ; and, finally, in the *graffiato* process, in which the ground was coated with a slip of contrasting colour, and the design scratched through. The last is a world-wide process of great antiquity, but the Italian name has been given to it as a compliment to the masterpieces made in this style by the Italian potters from the fifteenth century onwards.

Although the use of slip was very general throughout the country, certain well-defined types can be distinguished.

WROTHAM

A slip ware of decided character and pleasing appearance was made at Wrotham, in Kent ; it has a red body, ornamented with white slip laid on in heavy patches, which are usually stamped with masks, fleur de lis, rosettes, crosses, &c., and surrounded by radiating borders ; in addition to this, trailed slip patterns and dotted designs are conspicuous, and over all is the Bay XI

Fig. 36.—Dish of Wrotham ware dated 1699. Incised ornament. D. 21·6 in.

rich yellowish lead glaze. Of the twenty examples exhibited in this section, three are inscribed with the name Wrotham, a large number bear dates ranging from 1627 to 1717,[1] and the greater part are inscribed with pairs of initials, some of which recur regularly within certain periods, and may well be those of the manager or workmen at the factory (plate IV, fig. 1).

[1] The earliest dated example published is of the year 1612.

METROPOLITAN

Bay XI This name was given by the late Sir A. W. Franks to a peculiar kind of slip ware found in or near London (fig. 37). The body, as usual, is red, the slip is white, but thin, and the glaze is less pure than that of the Wrotham pieces. In contrast with the latter, the decoration is trailed on in meagre and unsubstantial lines, and commonly consists of scroll, herring-bone, and formal floral designs, accompanied by inscriptions written in a distinctive style and of a pious tone, which suggest that the ware was

Fig. 37.—Metropolitan slip ware cup: inscribed OBEAY THE KING.
Fig. 38.—Posset cup of Staffordshire slip ware with combings: inscribed RALPH TURNOR 168—. H. 4·7 in.

made by or for Puritans. D. 21 to 37 belong to this class, of which a few specimens are shown in Case B and the Table-case. One piece in the collection bears the date 1659, but there are known examples of the ware which take us back to 1630.

STAFFORDSHIRE

Another distinctive class of slip ware was made in Staffordshire in the last half of the seventeenth century. It has been frequently called Toft ware, from the family whose name appears on several of the earliest examples (plate IV, fig. 2), and any uncertainty which may have existed about its origin has been dispelled by the inscription scratched on the back of one of these pieces: 'Thomas Toft. Tinkers Clough. I made it. 166—.' Tinker's Clough is in a lane between Shelton and Wedgwood's Etruria. The ware is usually of light buff or red clay, washed

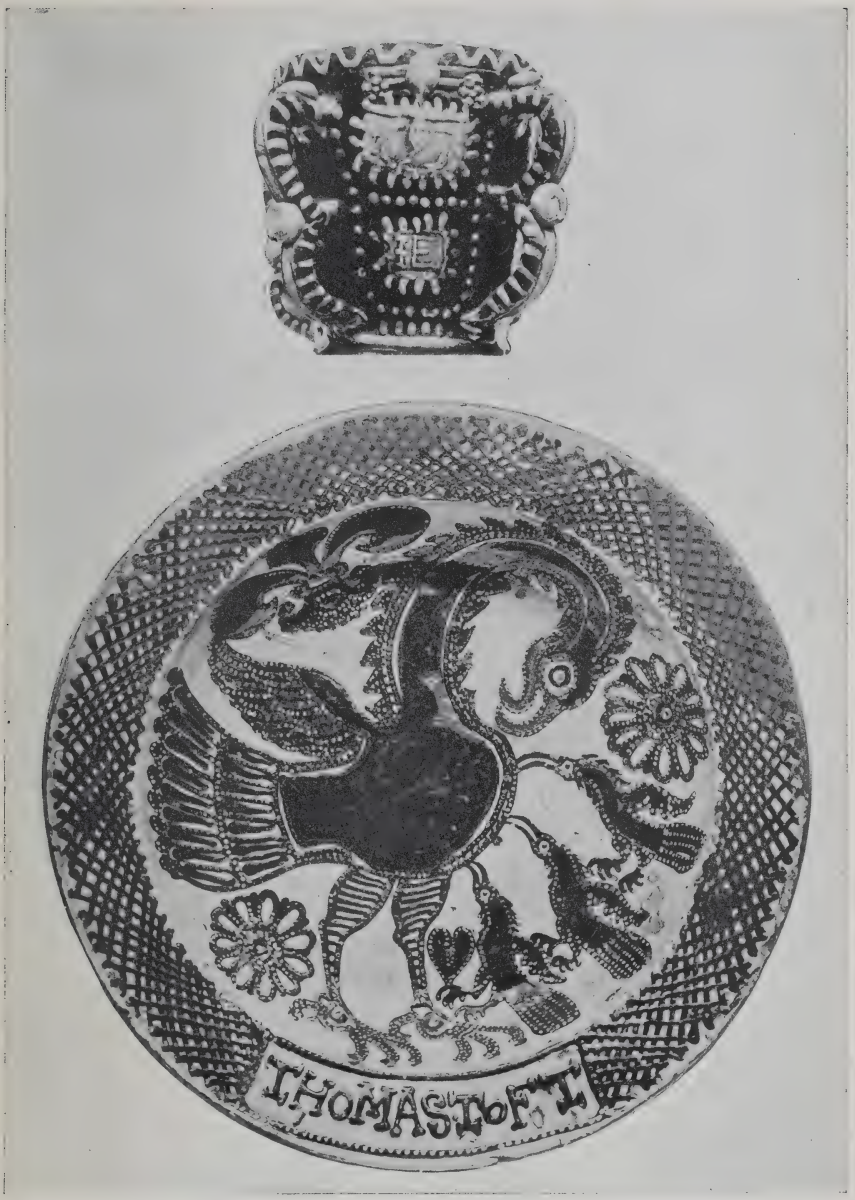


PLATE IV. SLIP-WARE. 1.—WROTHAM TYG, DATED 1697. 2.—STAFFORDSHIRE DISH: 'THE PELICAN IN HER PIETY.' D. 17 IN.

[*Face* p. 26

with white slip when a light ground was required ; on this the design was traced in brown-black outlines and filled in with dark orange slip ; the dark outlines were often picked out with white dots. Sometimes the ground was brown-black and the patterns traced in white. The ornaments most affected were traceries, formal floral designs (the tulip predominating), and inscriptions (fig. 39). Over all is the usual yellowish lead glaze. The following names occur on examples in this collection, but whether they are those of the makers or receivers of the pieces cannot always be determined :—Thomas Toft, fl. 1660 ; Ralph Toft, fl. 1676 ; Ralph Turnor, fl. 1681 ; Robart Shaw, fl. 1692 ; Bay XI

Fig. 39.—Posset cup inscribed ANN DRAPER THIS CVP I MADE FOR YOV AND SO NO MORE I W 1707. H. 6 in.

William Chaterly, fl. 1696 ; Ralph Simpson ; William Talor, fl. 1700 ; Mary Perkins, fl. 1704 ; John Wright, fl. 1707 ; Joseph Glass, said to have worked at Hanley in 1710 ; Margere Nash ; John Meir, fl. 1708, said to have been a Derby workman.

DERBYSHIRE

There are grounds for believing that John Meir, who made D. 65, worked at the Cockpit Hill pottery, Derby (see p. 68) ; and for no better reason than than S M may stand for Samuel Meir, Mayer, or Mare, a possible member of the same family, it has been suggested that a class of slip ware of well-defined characteristics, some specimens of which bear these initials, should be assigned to the Derby manufactory. It consists, as a rule, of dishes with patterns in raised outline made by pressure on a mould, and forming walls to contain the orange, brown-black, and white slips in use ; indeed, they resemble in many respects

Bay XI the Spanish wall-tiles or *azulejos* ; the raised outlines were often marked with a cogged instrument and the rims notched (fig. 40). D. 38 to 45 include some good examples.

A fine dish with the Royal Arms in Case F, bottom, is inscribed '*By Stephen Shaw 1725*' ; and an interesting pitcher mould used for making dishes of this type is shown in the Table-case, Bay XI. The latter was made by William Bird in 1751.

Another claimant for this ware is Tickenhall, in the same

Fig. 40.—(?) Cockpit Hill dish inscribed S M. D. 17 in.

county, where extensive pot works seem to have existed from early times. But it is at least equally probable that they were made in Staffordshire ; the name Mare or Mayer is common in both counties. A very plausible theory, which satisfies all the conflicting claims, is that the potters who excelled in making these ornamental wares, as well as those of the Toft class, travelled from place to place to find new markets for their skill, like the successful maiolica painters in Italy. It is not unlikely that

FIG. 41.—(?) Tickenhall dish inscribed D A 1643. D. 13·3 in.

FIG. 42.—Posset pot, (?) Staffordshire ware, signed I W 1706. H. 8 in.

Bay XI D. 46 in the Window-case, a more primitive style of ware, is of Tickenhall make (fig. 41).

With regard to the other forms of slip ware, the combed or

Fig. 43.—Jug of (?) Wrotham slip ware, inscribed IOHN WENTER, 1686. H. 8·2 in.

marbled varieties seem to have been made very generally; D. 84 (fig. 38) shows the marbling in combination with the usual Staffordshire slip ornament. A board of fragments (D. 48) dug up on the site of a pottery at Bolsover, Derbyshire, which was closed in 1750, is shown in the Window-case. The owl jugs,

Fig. 44.—Fuddling cup: *graffiato* ware, dated 1770. L. 7·2 in.

D. 90 to 93, are, perhaps, of Staffordshire make, though they have been assigned to a German origin by some authorities, and they certainly find a prototype in German wares. They exhibit both methods of decoration: on D. 91 the feathers are traced in slip, while on D. 92 and 93 they are indicated by marbling. D. 68 is decorated in a peculiar fashion with strips of clay

instead of slip (fig. 42) ; for no very apparent reason, it has been attributed to Fareham, Hants, but the initials I W and date 1706 may very well be those of John Wright, a Staffordshire potter. D. 101 also has a style of its own ; it is possibly of Wrotham make (fig. 43). Bay XI

The *graffiato* ware is equally ubiquitous, Staffordshire, Somerset, Devon, and Glamorganshire contributing specimens in the present collection, while D. 14, a dish of Wrotham origin, also belongs to this class (fig. 36). D. 115 (Bay X, Case E) is a fine example of a harvest jug decorated in this manner, and appropriately inscribed ; while the ' fuddling-cup ', D. 118, is interesting because its inscription, ' fill me ful of Sidar Drink of me ', decides the question whether these formidable vessels (fig. 44) were really intended for drinking, or were merely flower vases.

Sussex.—Slip ware of the ordinary type was also made in Sussex, besides a peculiar kind with minute inlaid ornaments.

At Rye, and in the neighbourhood, a number of small potteries existed at the end of the eighteenth century and the beginning of the nineteenth ; those at Rye continue to this day. The most important of the neighbouring factories seems to have been that of Chailey ; dated specimens of its ware go back to 1793, and the flask Q. 8, in the Window-case, carries on the work to 1842. The ware of this district is quite distinctive in character, as may be seen in the examples in Case C, middle and bottom, which range in date from 1793 to 1829 ; it has a red body with pattern of small stamped ornaments filled in with white slip, after the manner of the mediaeval inlaid tiles, the whole coated with a rich lead glaze. Q. 7 derives unusual interest from the legend scratched underneath—' Rye (Sussex) Pottery '. The more modern Rye wares are distinguished by their rich glazes, which rival those of the old Rockingham wares.

The use of slip is one of those simple processes which one would find without surprise on the pottery of the earliest times. In this country, as elsewhere, it was used by the Romans with beautiful effect ; we have seen it in washes or painted patterns on mediaeval tiles and pitchers, and there seems to be nothing inherently improbable in the supposition that the picturesque developments of the seventeenth century were a purely native growth. It is thought by some, however, that this particular form of slip ware was introduced by Continental workmen who started it in Kent, the nearest point of contact with the Continent, and that it spread first to London and afterwards to the north. And indeed it must be allowed that the dates on the wares themselves point to this order of progress : that there are records of foreign potters settled at Sandwich and Maidstone in the year 1582 : and that the stamped ornaments (cf. masks and shields of arms on D. 1) on the Wrotham ware occasionally show foreign influence, though this might well be accounted for

Bay XI by the presence of some of the similarly decorated Bellarmines of common Rhenish stoneware at the works. But whether or not foreign influence was felt at Wrotham, it certainly had disappeared before the ware reached the Thames, and the slip ware of Staffordshire developed on purely English lines. Like many other primitive forms of manufacture, the making of slip ware still lingers on, and examples may occasionally be met with at country fairs and markets.[1]

DELFT WARE

(Bay XI, Case D, E, F, and Table Cases.)

The next class of earthenware to be considered is a seventeenth-century growth, but unlike the slip ware it is frankly foreign in its origin, development, and name. If the visitor crosses to the North Side of the Gallery he will see in the Continental pottery, especially in the Dutch Delft, the sources from which the delft makers in England derived their inspiration.

This kind of pottery or faïence, the salient feature of which is an opaque white tin enamel forming a good ground for painted decoration and at the same time concealing the buff earthen body of the ware, has taken its name in this country from the town of Delft, in Holland. Though a comparatively late development (not earlier than 1600) the faïence industry at Delft assumed a predominating importance and the wares have a distinctive character. They were obviously designed to compete with the Oriental porcelain imported by the Dutch East India merchants, and a glance at the contents of Cases E and F, Bay XXIII, will show how great a measure of success they attained in this direction. It is by no means certain when the art found its way across the Channel,[2] but, to the best of our knowledge, it was practised first at Lambeth, no doubt by immigrant Dutch potters. But although examples of presumably English make exist with dates ranging from 1629 onwards, the first written record we have of a Lambeth potter is the patent taken out in 1671 by John Ariens van Hamme for making at Lambeth 'tiles and porcelain [3] after the way practised in Holland'. It is said that there were eventually twenty factories in Lambeth. In the course of the next hundred years the industry spread throughout the country, and there is small doubt that the manufacture of

[1] There was a factory of slip ware at Pot-Howcans, near Ovenden, Halifax, until 1890. A specimen of its productions is a mug with date 1854 in Case C, bottom.

[2] Mr. Rackham (Neurdenburg and Rackham, *Dutch Pottery and Tiles*) shows reason for thinking that the art existed in England before the Delft industry began and that it came from Italy, by way of Antwerp.

[3] Obviously Dutch delft is meant: no porcelain was made in Holland at this time, and the word was often loosely used for any kind of ware imported from China and for European imitations of the same. See p. 41.

delft became very general, though little is known of any individual factories except those of Bristol and Liverpool, the two great provincial centres of this work. The method of manufacturing Dutch delft was as follows :—the ware, after being formed of carefully levigated clay, was baked into a ' biscuit ' state ; it was then dipped into a tub of finely ground tin-enamel held in suspension in water ; when left to dry, the moisture evaporated or was absorbed by the porous biscuit, and a coating of white powder was left on the surface ; the piece was then painted and finally coated with a thin covering of transparent glaze rich in lead oxide ; it was then fired for the second and last time.[1] The English makers no doubt followed the Dutch methods, though not always with success. Technically the Dutch delft has a body of finer and more carefully prepared clay : the ware is softer, thinner, and more resonant : the glaze is thicker (because the soft body is capable of absorbing more of the fluid), whiter, and more lustrous. The English body, on the other hand, is harder and coarser ; the glaze is thinner and has sometimes a rosy tone due to the paste showing through ; it has, moreover, less affinity with the body, and consequently is often cracked or ' crazed '. To sum up, the Dutch ware is neater and better made than the English, while in the decoration the Dutch superiority is still more marked. The Dutch painting is nearly always skilful, often of a high artistic standard : the English, which rarely rises above mediocrity, is mainly imitative and often of a crude and bucolic description. The colours used were blue, manganese-purple, and yellow, more rarely black, green, puce, and an unsuccessful red, which usually assumed a brownish tone in firing. The forms are those of everyday use : dishes, plates, cups, jugs, bottles, tygs, candlesticks, &c. ; ornamental pieces are of rarer occurrence, such as the large embossed dish (E. 51), the figure of an angel, and the elegant puzzle jug (E. 13) (plate V, figs. 1 and 3).

Bay XI

Delft enjoyed a long and widespread popularity, and though it found a dangerous rival in the Staffordshire salt glaze of the early part of the eighteenth century, it was not finally driven from the field until the last decades of that century, when the superior practical qualities of Wedgwood's cream ware came to be universally known and appreciated.

There is yet much to be learnt about the individual factories in this country ; and the attribution of the specimens in most instances must be regarded as of a tentative nature.

[1] The above description of the painting applies to the decoration *au grand feu*, in which only those colours could be used which would stand the full heat of the furnace. In the first half of the eighteenth century the practice of painting the finished ware with enamel colours, which were subsequently fired in the lower temperature of the *muffle kiln* (*au petit feu*), became general on the Continent. It does not, however, seem to have been employed to any extent in England.

LAMBETH

Bay XI A number of pieces of apparently English make have been assigned to Lambeth because they are of earlier date than is compatible with what is known of the provincial factories ; others are so attributed because they were found in London or were evidently made for Londoners. A comparison of the specimens

Fig. 45.—Lambeth delft dish, after Palissy, inscribed $\frac{C}{I\ E}$ 1659. L. 18·4 in.

assigned with good or bad reason to Lambeth has led to the belief that a rosy tint in the enamel is a characteristic of this ware. But, as has been explained above, this tint is due to the thinness of the enamel, and such a phenomenon might equally well occur on delft made in any other part of the country. Another characteristic is said to be the pale greyish tone of the blue ; this also depends, to some extent, on the quality of the enamel. An ornate and peculiar form of lettering prevails in the inscriptions, which are of frequent occurrence, and often of a quaint and pleasing turn. Noteworthy instances are the plates, Case D, top, inscribed (one line on each plate) with the rhyming verse :— [1]

[1] From fragments found on the pottery sites at Bristol and Liverpool it is clear that the ' Merryman ' plates were made at both these places in addition to Lambeth.

Bay XI

What is a Merry Man ?
Let him do What he Can.
To Entertain his Guests.
With wine and Merry Jests.
But if his Wife do frown.
All merriment Goes down—

the cup (E. 39) inscribed ' BEE MERRY AND WISE ' ; the jug (E. 35), with the somewhat puritanical distich, ' DRINKE TO THY FREND BUT REMEMBER THY ENDE ' ; and the more genial ' DRINK AND WELCOME SUR ' on E. 42 : the

Fig. 46.—Posset pot dated 1632. H. 8 in.

Fig. 47.—Salt cellar after Palissy. (?) Lambeth delft.

two last have grounds of sprinkled manganese-purple. Besides these hortatory inscriptions, dates are frequently found on the ware, and the initials of the person or persons for whom it was made ; a triangular arrangement of three initials usually includes those of husband and wife, with the surname initial on the top line. In Case E is a series of wine bottles (plate V, fig. 2) ranging from 1639 to 1672 ; and near them are drug pots of various forms inscribed with names of the essences which they were destined to contain on the apothecaries' shelves. Among the more striking examples of the imitation of foreign styles are several plates with Chinese designs ; the large dishes (E. 49 and 153), with biblical illustrations, and the salt cellar (E. 9), imitating Italian maiolica ; the oval dish (E. 48) and the square salt (E. 102) after Palissy (figs. 45 and 47) ; the salt with spots of white on a deep blue ground (E. 8), after the so-called ' Persian ware ' of Nevers ; the octagonal tray (E. 47) painted after the manner of the Rouen

Bay XI *faïenciers* ; and the posset pot with date 1668. Other noteworthy pieces are the embossed dish (E. 51), with the arms of the Pewterers' Company, the hexagonal basket (E. 46) in Case D, bottom, and the posset pot (fig. 46), which bears the early date 1632.

Of the dishes, Cases E and F, top, some are assigned with-without controversy to Lambeth, e. g. the Adam and Eve dish (E. 50, fig. 48) ; others are of disputed origin. The latter belong

Fig. 48.—Lambeth delft dish. D. 16·8 in.

to a class which is characterized by a yellow glaze on the back, striped edges, and rudely painted scriptural subjects or portraits of royal persons and celebrities, the adjuncts being often dabbed on with a sponge. The provenance of these blue-dash bordered dishes has been much debated, indifferently supported claims being urged on behalf of Staffordshire, Cockpit Hill (Derby), and South Wales. It is likely enough that they were made in several places ; but the only proved locality is Brislington, near Bristol, where actual fragments of these dishes were found by Mr. Pountney in excavating the site of a delft pottery.

PLATE V. LAMBETH DELFT. 1.—DISH WITH THE PEWTERERS' ARMS, DATED 1655; D. 16·6 IN.
2.—SACK BOTTLE: *temp.* CHARLES II. 3.—PUZZLE CUP WITH THE DRAPERS' ARMS, DATED 1674.

[*Face* p. 36

In the Metropolitan district, factories also existed at South- Bay XI
wark,[1] Bermondsey, Vauxhall, and Mortlake, but few specimens of interest from these sources have yet been identified.

BRISTOL

The industry seems to have flourished at Bristol and in the neighbourhood from the middle of the seventeenth to the end of the eighteenth century. Dated fragments prove that the Brislington delft works was in full swing in 1652. Thomas Frank, who was trained here under Edward Ward, moved to Redcliff where a pottery, started by him in 1706, continued till 1777. Other Bristol potteries were at Limekiln Lane, Water Lane, and Temple Back, and those of Joseph Flower and the Taylors at Redcliff. Flower's factory was not started till about 1743, but it must have ranked high in the Bristol delft industry if we may judge from the specimens attributed to it, e. g. E. 118 to 131. These include three marriage dishes of a distinctive type inscribed with the names of the bride and bridegroom, and three interesting election plates. The following painters worked there: John Hope, Thomas Patience, Bowen (fl. 1761), who decorated E. 129 (fig. 49) and 130, and Michael Edkins, who painted E. 119 (fig. 50), and inscribed it with the initials of himself and his wife, Betty, $\frac{E}{B\ M}$ in 1760, the year of his retirement from the works. A well-known service which can be traced to these works bears dates ranging from 1742–50; the delft made there is 'thinner and neater in make than most Bristol delft; the glaze is good and the colour clear and brilliant in tone'; in fact, it nearly approaches in quality to the Dutch ware. It will be observed that the enamel of Bristol delft often has a greenish-blue tint: a sprinkled ground of blue or manganese-purple with panels reserved for painted ornament occurs on several pieces; the use of a pure white over the tin enamel (*bianco sopra bianco*) is supposed to have been confined to Bristol among the English factories. Wall-tiles were made here as well as the usual plates, bowls, &c. Transfer-printing is said to have been introduced at the Water Lane works in 1797; the manufacture of delft had ceased by that time, and, if the statement is true, E. 138 must have been printed elsewhere, but it must be noted that the process was tried at Champion's China works (see p. 121) some years earlier. E. 139 (Window-case) was certainly printed at Liverpool; and both these pieces were attributed to Bristol by William Edkins, the donor.

[1] We learn from a source described on p. 43 that James Morley of Nottingham was apprenticed at the end of the seventeenth century to a Thomas Harper, of Montague Close, Southwark, 'to learn the art and mistery of making earthen potts of divers sorts.'

Bay XI The posset pot, E. 110 (fig. 51) is of unusual interest; it is inscribed underneath $\frac{\text{I}}{\text{A G}}$ *Bristoll* 1741.

A small factory founded by Nathaniel Ireson at Wincanton, Somerset, existed from about 1730 to 1750. The site has been excavated and many fragments and wasters have been recovered.

Fig. 49.—Plate (on left) painted by Bowen. D. 9 in.
Fig. 50.—Plate painted by Michael Edkins.
Fig. 51.—Posset pot, inscribed $\frac{\text{I}}{\text{A G}}$ Bristoll 1741.

They are painted in blue with simple patterns, and in many cases the glaze has been tinted with varying shades of pale pink. Part of a drug-pot, reputed to be of Ireson's make, and a few of the wasters are shown in the Window-case. A dessert basket with pierced sides and a plate in the same Window-case, painted in blue with landscapes in an excellent style, are attributable to Dublin manufacture about 1753.

LIVERPOOL

It is not clear whether delft was made here in the seventeenth century. Early in the eighteenth it was one of the main trades of the town, and 'every merchant of note was concerned in it'. The principal makers whose names have come down to us were :—

FIG. 52.—Liverpool delft tile. 5 in. square.

FIG. 53.—Liverpool delft tile. 5 in. square.

Bay XI Alderman Shaw, fl. 1716 ; Seth Pennington (fl. 1760), who made fine punch-bowls and possessed for some time the secret of a choice blue ; and Zachariah Barnes (b. 1743, d. 1820) whose speciality was the manufacture of wall-tiles. Liverpool delft has a bluish tint ; it is meagrely represented in the public collections outside Liverpool, where a good series may be studied in the Free Public Museums ; no doubt, much of it has elsewhere been classed with the Bristol and Lambeth representatives. Possibly we should see in the punch-bowl (E. 158) the fine blue colour for which Pennington was noted, while a bowl with portrait of Wilkes in the Table-case may be a production of Shaw's factory, and again a puzzle-jug in Case F (E. 161) may be of Liverpool make. A good series of Liverpool delft tiles is exhibited in frames on the adjoining column ; they were chiefly made by Zachariah Barnes and decorated in black and red by the transfer-printing process, which had been discovered by Sadler about 1750. Sadler and his partner, Green, did an extensive business in printing wares from various parts of the country at their ' Printed Ware Manufactory, Harrington Street '. Apparently, Sadler retired from the partnership between 1769 and 1774, and Green carried on the business until 1799. Carver engraved for them, and the subjects on the tiles include a series of actors (fig. 53) and actresses, mostly borrowed from Bell's *British Theatre*, designs after Collet and the caricaturists of the time, headings of songs, Aesop's fables, &c. Occasionally they have been washed over with colours ; a few framed examples (fig. 52), some decorated in this way, and most of them signed, are shown in the Window-case.

STONEWARE

(Bay XII)

Next to claim attention are the several classes of stoneware which occupy a large part of Bay XII. Stoneware is a fine earthenware partially vitrified by hard firing and frequently attaining a certain degree of translucency in its thinner parts ; it is impervious to fluids and able to resist acids, but it has the disadvantage of being liable to crack in sudden changes of temperature. When glazed at all, stoneware is usually glazed with salt. This process is as follows :—When the heat of the kiln is at its highest and the ware is white hot, men swathed in wet cloths mount the scaffolding and throw quantities of salt through apertures at the top of the kiln ; the soda in the salt attacks the silicate in the body of the ware, and the two form a silicate of soda and alumina which coats the surface with a fine but very hard glaze. Glazing with salt was practised in Germany probably

from the fourteenth century, but although the salt-glazed wares imported from Cologne and the Rhenish provinces were familiar objects in this country from the fifteenth century onwards, it does not appear that the art was understood in England before the last half of the seventeenth century, when Dwight, of Fulham, took out a patent declaring that he had solved the ' mysterie of the Cologne wares '. Bay XII

John Dwight, of whose early history little is known except that he was M.A. of Oxford and for some time secretary to the Bishop of Chester, must have been a singularly clever potter and, if he was his own modeller, an artist of great merit as well. In his two patents of 1671 and 1684 he claims to have discovered not only the secret of German stoneware, but also the mystery of Persian ware and porcelain. The only means we have of testing the value of these claims are a limited number of pieces preserved by Dwight's descendants down to recent times, the Fulham finds, and some notebooks found in 1869 at the present Fulham works, which stand on the site of the old factory ; the first of these are chiefly stoneware statuettes, the second consist of some commoner pieces, including grey-beards after the Rhenish style, found in a cellar at the works, and the last contain a quantity of recipes and notes written by John Dwight between the years 1689 and 1698. The absence of any specimen of porcelain among the acknowledged examples of Dwight's work, the very free use of the term in his notes for what was evidently only fine stoneware, as well as the fact that in the opinion of practical potters his actual recipes for making porcelain would only produce a stoneware, have led to the conclusion that what Dwight called porcelain was really the body we see in the fine statuettes (F. 11 and 12, figs. 54 and 56) in Case A and on the reliefs of F. 14 (fig. 55). This is in reality a fine stoneware, almost white, and translucent in its thinner parts. On the other hand the claim to have solved the mystery of the Cologne wares has been borne out by the ' grey-beards ' found in the cellar at Fulham (see F. 19). Other wares specified in his patents are marbled, blue, and mouse-coloured stonewares ; the statuettes, which range in colour from a deep bronze to white ; and red-ware tea-pots, &c., made with Staffordshire clay. These last were no doubt similar to Elers ware, and have probably been confused with it in modern collections. Dwight was evidently familiar with the use of the lathe and the application of small ornaments formed by metal stamps (see F. 13 and F. 14) ; it will be seen also from his notes that he understood the value of pounded flint in the stoneware body, a discovery which was not apparently known to the Staffordshire potters until about 1720.

John Dwight died in 1703. The factory was carried on by his

Bay XII son, Samuel (died 1737), whose widow, Margaret, continued the work in partnership with her son-in-law, Thomas Warland. They failed in 1746, but Margaret Dwight subsequently married William White, who revived the business, and the works remained in the White family until 1862. John Dwight is believed to have hidden his moulds and the recipes of his finer wares before he died, to prevent his family continuing what he had found to be an unremunerative industry. The later productions of the factory were probably limited to the brown stoneware

Fulham Stoneware, made by John Dwight. Figs. 54 and 56.—Portrait Statuettes. Fig. 55.—Jug with marbling and stamped ornaments. H. 7·4 in.

vessels, varying in quality from common measures to the more imposing tankards in Case A, top ; the latter are enriched with panels of ornament and hunting scenes in relief.

The finer specimens of Dwight's Fulham wares are exhibited in Case A, and the visitor will see at a glance that they are of no ordinary character. The statuettes, which appear to be nearly all portraits in character (see frontispiece), are undoubtedly the finest and most original productions of any English potter ; indeed, it would be hard to find their equal among Continental wares. It is nothing short of astounding to see this sudden and brilliant outburst of the potter's genius at a time when the greater part of the country had not advanced beyond the crude, if picturesque, slip wares

seen in Bay XI. The bust of Prince Rupert is a technical wonder even to the potters of the present day. Of the other examples of Dwight's wares the jug F. 14 (fig. 55) is interesting as showing a band of marbling and the applied ornaments, two of which, Chinese cranes, were actually made from Nos. 4 and 5 of the extremely interesting series of brass stamps shown in the Table-case. F. 43 is a doubtful piece ; it has a body closely resembling in texture F. 16—a Fulham piece—but the lustrous glaze is very like that of the Nottingham stoneware ; the ornament has been cut on the lapidary's wheel, and has probably nothing to do with either factory. A mug in Case A, top, with marbled bands similar to those on Dwight ware, has been attributed to Francis Place who made pottery at York about 1685. This attribution is based on analogy with a little cup in the Victoria and Albert Museum, which is connected with Place by tradition, and it should be accepted with great reserve. Bay XII

Fig. 57.—Nottingham Jug ; about 1703. H. 4·9 in.

It will be seen from the footnote[1] that a number of potters besides Dwight were engaged in the manufacture of brown stone-

[1] An important article by Prof. Church, which appeared in the *Burlington Magazine* in February, 1908, supplies further information about the stoneware potters of the seventeenth century, and in particular about John Dwight and the brothers Elers. It is based on the records of a series of legal proceedings instituted by Dwight against 'John Elers and David Elers of Fulham aforesaid (who are foreigners and by trade silversmiths) together with James Morley of Nottingham, and also Aaron Wedgwood, Thomas Wedgwood, and Richard Wedgwood of Burslem in the county of Stafford, and Matthew Garner, as having, after instruction by his workmen, made and sold at an "under price" for several years past great quantities of earthenware in imitation of the wares invented by the complainant but far inferior to them'. It appears that a brown mug and two red tea-pots were produced as examples of the wares in question. This case came on in 1693 and was followed by other and similar proceedings, including an action against one Luke Talbott in 1695. Dwight in his complaint asserts that 'he has invented and set up at Fulham several new manufactures of earthenware called White Gorges, marbled porcelaine vessells, statues and figures, and fine stone gorges and vessells never before made in England or elsewhere and alsoe discovered the mystery of opacous red and dark coloured porcelaine or china'. It will be noted that there is nothing here to indicate the manufacture of porcelain proper, and David Elers in his reply states 'that the complainant, John Dwight, never put in practice under his patent of 1684 the manufacture of porcelain or china and Persian ware, but only Cologne or stone-wares'. For the rest, Elers admits that he and his brother made and sold 'brown muggs which are commonly called Cologne or stoneware and red theapotts', but no other kind of earthenware. James Morley 'disclaimed the making and vending of red teapots but admitted the selling of brown mugs'. Garner declared that in 1692 he had found out the way of making 'earthen

Bay XII ware at the end of the seventeenth century in Staffordshire, Nottingham, and probably in the neighbourhood of London as well. Nottingham was celebrated for a fine stoneware with the lustrous brown glaze mentioned above, and the Morley family seem to have been largely engaged in the industry. Thomas Morley, who was no doubt a member of this family, obtained a lease at this time of the ground at Crich in Derbyshire on which Mr. W. Turner and Mr. Salt excavated a few years ago the remains of extensive potworks.[1] Fragmentary examples of the Crich wares, including lustrous brown, mottled or freckled brown stoneware and some slip ware, may be seen in the Window-case, while a few complete specimens of the same type, which was common to Crich and Nottingham, are shown in Case A, top and bottom : on the latter examples a peculiar pierced floral ornament will be observed (fig. 57).

At Eynsford, in Kent, the remains of a stoneware factory have been discovered, including kiln supports, parts of brown pots of the Bellarmine type, and grey stoneware with blue enamel in the style of the Rhenish wares of Nassau and apparently of seventeenth-century date.

Brown stoneware of the Fulham type was largely produced at Lambeth, Bristol, Chesterfield, Brampton, and many other places at the end of the eighteenth and the beginning of the nineteenth centuries, and in some cases the manufacture continues to the present day.

Another important result of Professor Church's investigations is to establish definitely the relationship between John Dwight and the brothers Elers, which was previously only a matter of conjecture, and by so doing to terminate the splendid isolation of Dwight's position in English ceramics. For it is clear that the brothers Elers are the connecting link between him and Staffordshire, whither we must now turn if we would follow the evolution of our earthenware industry.

About the year 1690 two Dutchmen, John Philip and David Elers, who appear to have come to this country in the following of the Prince of Orange, and to have practised the trade of silversmiths for a time at Fulham, removed [2] to Staffordshire for

browne canns and muggs ', but that he made them with materials such as were in current use in the potter's trade. Dwight seems to have succeeded in obtaining temporary injunctions against all the defendants pending the final trial of the case ; but no record of this trial has been discovered as yet, and it is clear from other sources that neither Elers nor Morley abandoned the manufacture of the debated articles. Prof. Church's discoveries, however, reveal the fact that the manufacture of stoneware in England had developed before the eighteenth century to an extent hitherto quite unrealized.

[1] See *Connoisseur*, vol. xi, p. 43, and vol. xiii, p. 96, articles by W. Turner.

[2] It is an open question whether both the Elers or John Philip alone worked at Bradwell ; it is certain that David Elers eventually represented the firm in London.

the purpose of starting a manufacture of fine stoneware. Al- Bay XII
though of gentle birth, they had evidently undergone a practical training in the potter's craft on the Continent. Indeed, David Elers, in reply to Dwight's charges, stated in Court 'that some years since he went to Cologne, in Germany, and resided there for a time, learning the art or mystery of the manufacture of earthenwares commonly called Cologne or stonewares'; and it is extremely probable that they were acquainted with the art of making red stoneware tea-pots in Holland, where it was practised at Delft by Ary de Milde and W. Van Eenhorn.[1] The success of Dwight at Fulham, and the growing demand for neat and presentable tea services, tempted them to put their knowledge into practice in the land of their adoption. Tea was then coming into more general use, and the vessels in which it was made and served had hitherto been supplied from China, the cost, we may be sure, being very considerable. The ware selected by the Elers as a model was the fine red Chinese stoneware with ornaments in relief, often described as 'dry red porcelain' (see Bay VI, Cases B and C); and having discovered, by means which we can only guess, a suitable vein of clay at Bradwell Wood, they established a factory there, with a dwelling-house and sale-room at Dimsdale Hall in the immediate neighbourhood.[2] Assisted by John Chandler,[3] who had previously been in Dwight's service, they made here those tasteful red tea and coffee services which remained as a pattern to the neighbourhood for nearly a century. The true Elers ware, to judge from the rare examples of admitted authenticity, is of small proportions, finely finished on the lathe, and decorated either with simple engine-turned patterns or with relief ornaments formed by the pressure of small metal stamps on applied pads of wet clay; the superfluous clay was tooled away from the edges of the stamp, and the stalks and stems, where required, were added by hand; the spouts and handles, too, were often made by hand. It is said by some writers that these last were always hand-made, but such a statement is practically impossible to prove and scarcely probable

[1] These two potters applied for a monopoly of the manufacture in 1679.

[2] It is supposed that their private house was connected with the works by a speaking-tube formed of a mile or more of stoneware pipes. In 1900, six lengths of piping, one furnished with a cup-shaped mouthpiece, were found at Bradwell farm; and it has been assumed that these sections formed part of the Elers' speaking-tube. They are of white stoneware, unglazed except for a few apparently accidental patches. Four of these pipes were given to the Museum in 1909 by Mr. B. T. Harland, and are exhibited in the Window-case.

[3] Dwight charged the brothers Elers with enticing John Chandler from his service and learning the secrets of the manufacture in this way. David Elers denied that he knew him when in Dwight's employ, and it is probable that they had learnt the secrets of their wares not at Fulham, but in Holland and Germany, though it is possible enough that Chandler may have put them in the way of finding the suitable material in Staffordshire, whence Dwight drew his supplies.

Bay XII if there be any truth in Josiah Wedgwood's assertion that Elers introduced the use of alabaster moulds into Staffordshire. The tone of the ware was often lighter than the later red ware, and the ornaments principally affected appear to have been sprigs of 'prunus', birds, interlaced curves, crosses of *fleurs de lis*, and small figures. The red tea-pots sold for ten to twenty-five shillings apiece, and their success justified the opening of a London warehouse in the Poultry, over which David Elers presided.

But the strange measures adopted to preserve the secrets of their manufacture made an unpleasant impression in the neighbourhood. According to the traditional story the Elers engaged none but half-witted persons to do the menial work; their

Elers Ware. Figs. 58 and 60.—Mugs with sprigs of 'prunus'.
Fig. 59.—Coffee-pot; H. 6·8 in.

workmen were locked into their several rooms in the day and subjected to a strict examination before leaving at night. No stranger was allowed to approach the works at Bradwell, and the finished ware was removed to Dimsdale by night. The sequel is that John Astbury and Twyford, by feigning idiocy in one case and utter indifference in the other, obtained employment at their works and mastered their secrets. Elers left Staffordshire about 1710.

In addition to the red ware David Elers admitted in Court that with his brother John he had made and sold 'brown muggs which are commonly called Cologne or stoneware'. These were no doubt glazed with salt, and explain the tradition that the Dutchmen introduced salt-glazing into Staffordshire. It will

be noted, however, that Aaron, Richard, and Thomas Wedgwood of Burslem were evidently engaged in the same manufacture and were equally charged with infringing Dwight's patent. It is also believed that the Elers made a black ware—the forerunner of the 'black basaltes' or 'Egyptian black' perfected by Josiah Wedgwood; and though David Elers denied in 1693 that he had made any other earthenware whatever, besides the two kinds previously specified, they may have turned their attention to the black ware at a subsequent date. Other items of their legacy to the Potteries, according to Wedgwood, were the use of the lathe, metal stamps, and alabaster moulds. It will be observed that practically all these processes were known to John Dwight, of Fulham (see pp. 41 and 42). Bay XII

No marks were used by the Elers, except, perhaps, those imitation Chinese seal marks which are found on red ware of all periods [1]; consequently, the identification of their work is very difficult. Moreover, the pieces which conform to the description given above are exceedingly rare. G. 1 to 4 are possible examples, but the last two (figs. 58 and 60) might equally well be specimens of Dwight's 'red porcelain' (see p. 43); the same applies to G. 12; G. 26 bears a mock Chinese mark which is supposed to be Twyford's mark (plate XVI, fig. 2). In Case B, bottom, the large tea-pot, G. 28, representing the marriage of George III in 1761, is a good example of a later period; and two others, G. 24 and 25, probably date from the year 1745. Dr. Pococke, writing in 1750, speaks of the manufacture of red ware as a flourishing industry in the neighbourhood of Shelton. The expression 'Elers ware' is freely used as a generic term including red ware of all periods.

ASTBURY

(Case E, Top.)

Whatever may be said of the methods by which John Astbury acquired his knowledge, there can be no doubt that he used it for the good of the Staffordshire industry. He made no secret either of the processes which he learnt at Bradwell or of the improvements which he afterwards made himself at his factory at Shelton. It is uncertain whether he started work in partnership with his fellow conspirator Twyford, but no doubt they both set out to make the red, black, and salt-glazed stoneware after the style of the Elers. But the ware usually associated with the name Astbury differs from all of these. It is a fine earthenware of red,

[1] Initials sometimes appear in these marks partially disguised. See plate XVI, figs. 1 and 3.

Bay XII buff, yellow, fawn, orange, or chocolate colour with stamped ornaments, similar to those on the Elers ware, in pipe-clay, sometimes touched with a purplish brown colour derived from man-

Fig. 61.—Astbury ware bowl, to celebrate the capture of Portobello by Admiral Vernon in 1739. D. 7·7 in.

Fig. 62.—Astbury ware grenadier. H. 6·9 in.

ganese : and the whole is coated with a fine lead glaze. Like Elers ware, the term Astbury ware has come to be a class name, and no doubt many of the pieces so called were made by Twyford,

Dr. Thomas Wedgwood, Ralph Shaw, and other potters of the early part of the eighteenth century in Staffordshire, as well as at Liverpool, and perhaps elsewhere.[1] It continued to be made as late as 1780. Some good examples of marbling and *graffiato* ware have also been attributed to Astbury, and he is besides credited with introducing into the Potteries the use of ground flint as a substitute for sand (see p. 41) in the body of the ware, and Dorset and Devonshire clays first as a whitewash for the surface and afterwards as an ingredient of the paste. John Astbury died in 1743, aged sixty-five; his son, Thomas Astbury, was also a distinguished potter, and started a factory at Lane Delph in 1725. Bay XII

The Portobello bowl (G. 30, fig. 61) is a typical example of Astbury ware, and may well have been made by John Astbury; the coffee-pot, G. 34, is of an early shape, and almost certainly John Astbury's work. Another, G. 35, shows the use of the wash of white clay. G. 37 is a good instance of marbled Astbury ware; and G. 39 is a rare example of *graffiato* ornament on this class of earthenware; it may, however, be the work of Ralph Shaw, of Burslem, who took out a patent for ware of this kind about 1733. In the ornament of G. 32 will be seen a bird with a sprig in its beak; it is probably the liver, and may be taken to indicate that the piece is of Liverpool make; the same is true of G. 35, and possibly of the Grenadier, G. 36 (fig. 62). The black-ware teapot (G. 40) in Case B of Bay XIII is stamped with the name **ASTBURY**; such a mark would have been most unusual in the time of the elder Astbury; it may, however, be that of his son, Thomas, but too much stress need not be laid on the occurrence of a name which was very common in the district.[2]

SALT-GLAZE

(Bay XII.)

The term salt-glaze, though equally applicable to every form of stoneware coated with this material, has by common consent been reserved for the fine white salt-glazed stoneware which developed into the principal manufacture of the Pottery district in the early part of the eighteenth century. The process of glazing with salt has already been described (p. 40), and the

[1] Dr. Pococke, describing his journey through Staffordshire in 1750, mentions a small group of potters established at Newcastle-under-Lyme. The refuse heap or 'shraff' of one of their factories has been excavated and described in the *Connoisseur* of July, 1909, showing that a quantity of Astbury ware was made there, with red body, and soft, brilliant glaze with or without bands of white slip. The pottery in question proved to have belonged to a Joseph Wilson.

[2] The same mark has been found on a cream-ware service which cannot be earlier than 1770.

Bay XII credit of first employing it in Staffordshire has been assigned to the Elers, of Bradwell, at the end of the seventeenth century.[1] The old story which traced the invention to Palmer, of Bagnall, is based on a palpable myth, and cannot stand beside the circumstantial account written by Josiah Wedgwood about 1765. The latter includes the evidence of an old workman named Steel, who had himself shared the astonishment of the neighbourhood at the first sight of the extraordinary volumes of smoke issuing from the Bradwell kilns, a phenomenon inseparable from the manufacture of salt-glaze.

The early examples of this Staffordshire ware were made from local clay and sand, and assumed an unpleasing drab or buff colour; the name 'crouch ware' is sometimes applied to them, and no doubt the productions of the Elers belong to this class. Astbury tried to remedy their defects in colour by a wash of white Devonshire clay, as exemplified by G. 59, Case B, top, a coffee-pot, which may well be of Astbury's own make (fig. 63). Next, the white clay was mixed with the body itself, and Astbury is also credited with being the first to use ground flint in the paste instead of sand about the year 1720.[2] Whatever may be the true history of these early improvements, it is generally agreed that the transition from the discoloured ware to the crisp, white salt-glaze took place about 1720, and that about this time the ware assumed definite characteristics which distinguished it from the productions of any other country. For even if the influence that brought it to birth was a foreign one, the lines on which it grew and developed were essentially native and original.

Fig. 63.—Salt-glaze coffee-pot, probably made by John Astbury. H. 6·7 in.

One would expect the ornament on the earliest pieces to show the influence of the Elers, but actual examples are extremely rare. The period which followed was characterized by the growth of moulded decoration. The earliest moulds, it is thought, were

[1] See p. 46. Members of the Wedgwood family were apparently making brown salt-glazed stoneware in 1693, and may have used the process as early as the Elers.

[2] See p. 49.

those of metal, in which were stamped small wafer-like pieces with exquisitely sharp ornament, borrowed, no doubt, from the silversmith (see G. 105, Table-case). Another early form of mould was cut in sections of metal or alabaster; a proof was then taken and fired hard, forming a 'block' (see G. 56 and 57, in Case C, bottom), from which earthenware moulds could be multiplied. These earthenware moulds, or 'pitchers' as they were called, usually show the traces of their original construction in a number of seams. These were, however, cleverly turned to account by the mould-cutter, who utilized them as borders to the panels into which he divided his pattern. G. 60 and 63, Case B, will show clearly what is meant, and will serve to illustrate the quaint and artless designs of the period, composed of a medley of subjects ranging from classical mythology to the homely picture of a kettle on the fire. The motives were probably borrowed from old wood carvings, and arranged by the block-cutter without rhyme or reason, but with a not unpleasing effect (plate VI, fig. 2 and fig. 64). For many years this particular class of ware passed under the misnomer 'Elizabethan' from the fact that a jug of the kind was found in Shakespeare's house at Stratford-on-Avon. 'Casting' was the method employed in making the moulded ware at this time; the clay was poured into the mould in a fluid state and allowed to settle round the walls until a sufficient thickness had been attained; the superflous liquid was then drained off. By these means exquisitely thin and sharp work was obtained. Bay XII

As the block-cutter's art advanced, a great variety of shapes was produced, some very elaborate, all quaint, fascinating, and entirely original, such as tea-pots in the forms of ships, houses, and animals, the latter often curiously conventionalized by floral designs as on G. 75 (fig. 65) and G. 76 in Cases B and C. Two strikingly elegant forms in the same Cases are those of the heart-shaped or lovers' tea-pot and the lozenge-shaped service (plate VI). Between the years 1743 and 1750 an important innovation was brought from France by Ralph Daniel, of Cobridge—the use of plaster of Paris moulds. This resulted in greater ease, rapidity, and cheapness of production, and was, no doubt, a great benefit to the Potteries. But strangely enough, although the new material was admirably adapted for use in the casting process, and indeed is universally employed for that purpose at the present day, its introduction was quickly followed by another method, in which the object was formed by thin cakes or 'bats' of clay 'pressed' into the mould. No doubt the increased competition and consequent fall in the prices of the ware encouraged this rapid but slip-shod method of manufacture, but the deterioration of the moulded ornament and of the ware in general may be traced to the time when 'pressing'

Fig. 64.—Salt-glaze coffee-pot; about 1725. H. 8·5 in.

Fig. 65.—Salt-glaze camel tea-pot. H. 6·1 in.

became the rule: sharpness was lost, the moulds were used too often, and the defects of the ware were ill-concealed by painted decoration.

The earliest attempts at colouring had consisted of dabs of cobalt blue and manganese (G. 99, Case B, top) with the occa-

sional use of a black slip, which is seen in the details of the Group G. 41 (fig. 66) and inlaid on G. 50, a small flask dated 1724, in the Table-case. Following on this was the 'scratched blue', a kind of 'tattooed' ware, in which the design, usually floral, was scratched into the paste by 'flowerers' and cobalt glass dusted into the incisions (see G. 48 and 121, Cases C and B; the latter is dated 1755). Hitherto the colours had been laid on before glazing, and had been limited to those few that would stand the heat of the stoneware kiln. About 1750, painting in enamels (fixed in a muffle kiln) on the finished ware was introduced; it was first practised, according to tradition, by two Bay XII

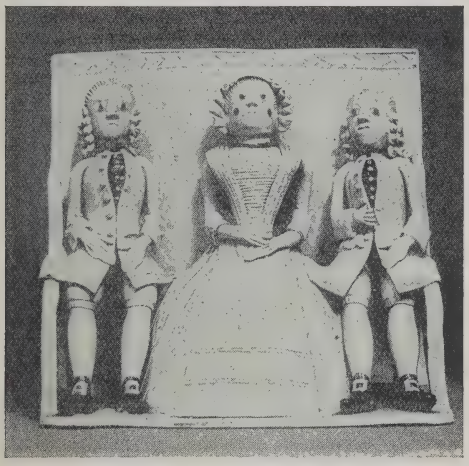


Fig. 66.—Salt-glaze group. H. 6·5 in.

Dutchmen at Hot Lane, who decorated for the trade. We hear of several enamellers of this kind who decorated the pottery and porcelain of the time, and one firm at least—Robinson and Rhodes at Leeds—advertised the decoration of white salt-glaze as late as 1760. The first potter to establish an enamelling department at his works was Ralph Daniel, and others followed. The style of decoration adopted was borrowed from the porcelain of the time. A successful blue ground colour was used by W. Littler, of Brownhills and Longton (G. 82 and 83, Case D, top). It was sometimes enriched with designs in white tin-enamel, a peculiarity which will be observed in the Longton Hall porcelain in Bay XIII, Case D, which was made by the same potter. Gilding was occasionally used (plate VI, fig. 3), insecurely fixed with size, and transfer-printing (see p. 66) followed in due course.

Bay XII By the year 1780 the manufacture of salt-glaze had practically ceased ; it had been superseded by the finer earthenwares perfected by Josiah Wedgwood, and though it is said to have lingered on in Burslem as late as 1820, nothing of interest seems to have been made in this period.

The bulk of existing salt-glaze consists of tea and coffee services and table ware ; purely ornamental pieces are uncommon. The pew group (G. 41, Case B, middle) is an excellent example of the bucolic figure-modelling in which the early potters occasionally indulged. Other salt-glaze figures are, as a rule, of a similarly rude type when they are not copies of porcelain models. The ware itself is hard and white, occasionally translucent in its thinner parts. The distinguishing feature of the surface is a minute pitting, which gives it the appearance of leather or orange peel ; this roughness was an obvious disadvantage in table ware, and must have proved disastrous to silver spoons and forks. An attempt was made to obviate it by mixing a little red lead with the salt used for glazing, which resulted in a smoother flow of the glaze. Another disadvantage was the liability of the ware to crack when subjected to a sudden change of temperature, a common defect of stonewares. Handicapped by these weaknesses, it was unable to compete with the neat and serviceable cream-ware of the last decades of the eighteenth century. It had, however, enjoyed a widespread popularity, triumphing over the delft ware and even obtaining a foothold on the Continent. For many years it practically monopolized the energies of the Staffordshire potters; and there is no doubt that it was made in other parts of England,—certainly at Liverpool and Swansea, possibly at Leeds and Jackfield.

The use of factory marks was a somewhat late development, and marked examples of salt-glaze are practically unknown until the end of the eighteenth century. Consequently it is not often possible to say where and by whom individual specimens were made. A few blocks, however, bear the signatures of the cutters, of whom Aaron Wood was one of the most successful. He was apprenticed to Dr. Thomas Wedgwood in 1731, and was exclusively employed by John Mitchell, of Burslem, from 1743 to 1750. After this he manufactured on his own account ; he also made moulds at various times for Whieldon, a large manufacturer of salt-glaze. His brother, Ralph Wood, has also left signed moulds and blocks, including those of the tea-pot spouts in the Window-case, which are dated 1748 and 1750. The moulds found at Etruria [1] give the clue to a few specimens of Josiah Wedgwood's early work ; and a comparison with the porcelain of Longton Hall has led to the identification of some of Littler's salt-glaze, e. g. the figure of Winter in Case B, middle.

[1] See *Burlington Magazine*, January 1906.

PLATE VI. SALT-GLAZE. 1.—LOVERS' TEAPOT. 2.—BOWL; D. 5.3 IN. 3.—SHELL-SHAPED TEAPOT. 4.—LOZENGE-SHAPED TEAPOT. 5.—SPILL VASE. 6.—HOUSE TEAPOT.

[*Face* p. 54

Among the other known manufacturers of salt-glaze were Twyford, Ralph Shaw, and T. & J. Wedgwood, of Burslem ; R. & J. Baddeley, of Shelton, who were noted for baskets such as G. 104, Case C bottom. Bay XII

The following summary of the periods into which the history of salt-glaze may be conveniently divided is borrowed from Church [1] :

Period I.—Prior to 1720.—Specimens not identified with certainty.

Period II.—1720 to 1740.—Flint with Devon and Dorset clay introduced into the body : rough potting at first, finally sharp work in great variety.

Period III.—1740 to 1760.—Extensive use of ' scratch-blue ' at first, then of coloured enamels and oil-gilding in decorating the salt-glazed surface.

Period IV.—1760 to 1780.—Prevalent ornamentation of basket [2] and pierced work : period of decadence.

Besides the pieces already mentioned, the toy tea-service in the Table-case is a rare example and of exquisite workmanship. Among the tea-pots of curious form is one in the shape of the ship *Burford*, which carried Admiral Vernon to Portobello. The pecten shell was evidently a favourite motive ; several instances of its use will be seen in the collection ; a block in the Victoria and Albert Museum, signed R. W. 1749, is cut with a design similar to that of G. 71 (plate VI, fig. 3), probably by Ralph Wood. In Case C, top, is a tea-pot, G. 77, with curious ' roughed ' ornament and a band of incised pattern recalling the Rhenish stoneware of Raeren and Bouffioux. In Cases B, middle, and E, top, are two tea-pots in the form of a squirrel holding a nut, one of salt-glaze and the other of marbled earthenware ; they are both from the same mould, but the greater shrinkage of the former is due to the more intense heat of the stoneware furnace. The extraordinary popularity in this country of Frederick the Great, King of Prussia, is illustrated by several pieces in this section ; among them the painted tea-pot, G. 85 (Cases E, middle), and the plates, G. 112 and 113 (Case B, top). The last mentioned is similar in detail to the tortoiseshell plate in the next section ; probably both were made by Whieldon. The cornucopia wall-vase in Case C, bottom, was probably made by Wedgwood, the mould of a similar piece having been found at Etruria. The enamelled jug, G. 95, with the legend, ' Success to Mr. John Calverley of Leeds ', has been taken by some as evidence of the manufacture of salt-glaze in that town, but it cannot be regarded as convincing without

[1] *English Earthenware*, p. 64.

[2] One of the best of the basket-work patterns was made by Aaron Wood in 1759.

FIG. 67.—Salt-glaze punch bowl enamelled in colours. (Boynton Bequest.) D. 12 in.

FIG. 68.—Enamelled salt-glaze jug with bust of Prince Charles Edward. (Harland Coll.) H. 7 in.

corroboration from other sources; the existence of a firm of enamellers who decorated salt-glaze at Leeds has already been alluded to (p. 53). Bay XII

The salt-glaze collection was greatly strengthened by a gift of one hundred and twenty specimens from Mr. B. T. Harland in 1919, and a year later by the splendid enamelled bowl (fig. 67) in Case D, bottom (Boynton Bequest). The Harland gift brought in a number of new types, besides conspicuously good examples of the old, and attention is drawn to the scratched-blue Portobello tea-pot (Case B, top), the large figure of Shakespeare (Case C, bottom), the tree-shaped candlestick (Case C, middle) and the fine series of enamelled specimens in Cases D and E (fig. 68).

Another important addition, the F. W. Smith Bequest, was received just before this guide went to press. Though including a few good examples of salt-glaze, it consists chiefly of the Astbury and Whieldon types (figs. 69 to 71), which had previously been rather meagrely represented.

Fig. 69.—Pepper-pot with tortoiseshell glaze. H. 4·75 in. Fig. 70.—Milk jug with tortoiseshell glaze and gilt reliefs. H. 6 in. Fig. 71.—Salt-glaze candlestick in form of a cat: marbled. H. 5·4 in. (F. W. Smith Bequest.)

WHIELDON WARE, ETC.

(Bay XII, Case F and Window-case.)

Meanwhile the earthenware bodies had not been neglected. The fine, hard ware of various colours with applied ornaments in pipeclay and a clear lead glaze, which has been attributed to John Astbury (p. 48), continued to be made almost to the end of the eighteenth century. Thomas Astbury (the son of the above-mentioned potter), who set up a factory at Lane Delph about 1725, is credited with making the first cream-ware. This early cream-ware probably consisted of the body used for the salt-glaze, which already included ground flint and white Devon and Dorset clays, covered with a lead glaze. The use of ground flint in the glaze as well was an improvement generally known in the middle of the century. The importance of this early cream-ware body will be understood when it is realized that it formed the basis for practically all the earthenware made by Whieldon and his contemporaries. It will be convenient to divide the earthenware productions of this important period into two main divisions—(i) variegated and (ii) cream-ware. In the former the cream-ware body and glaze are obscured by profuse colouring, while in the latter they form the salient feature of the ware.

(i) *Variegated ware* includes the fine marbled or ' agate ' wares that were at their best between the years 1740 and 1756 (fig. 72). They were made by a development of the combing or marbling process of the sixteenth and seventeenth centuries (pp. 24, 42, and 43), which had already been used with considerable refinement by Dwight, of Fulham ; Place, of York ; and John Astbury. They now received special attention, and not only was the surface marbling brought to perfection, but free use was made of the process in which the body was marbled throughout. This was effected by skilful blending of slices of differently coloured clays, and the ware so made was distinguished by the name ' solid agate '. A fine lead glaze was used on all these marbled wares, a pinch of cobalt often being added to bring the colours into harmony. Dr. Thomas Wedgwood is said to have excelled in the manufacture of this class of pottery, and Josiah Wedgwood in his earlier days devoted much energy to its improvement.

The ' clouded wares ', which are most commonly associated with the name of Whieldon, had the cream-ware body coloured by oxides of manganese, copper, cobalt, and antimony or ochre, dabbed on with a sponge and producing, when fired, patches of purplish brown, green, blue, and yellow respectively. These colours were either sparsely applied over the relief ornaments, as on H. 5, Case F, top, or in broad washes, as on H. 15, or

harmoniously blended in a rich warm mottling, suggestive of the marking on tortoiseshell. Much of the clouded ware is exceedingly neat and well potted, and the effect of the tortoise-shell colouring over the relief ornaments of the time is particularly pleasing. The shapes are varied and original, but often more quaint than beautiful; the cauliflower, pineapple, and apple supply the motives for H. 23, H. 19, and H. 18, in Case F, top, while floral reliefs are conspicuous on others. On many of these pieces, particularly the cauliflower ware, which seems to have enjoyed considerable popularity, a prominent part is played by a fine green glaze improved, if not actually invented, by Josiah Wedgwood [1] about the year 1754. Bay XII

WHIELDON WARE. FIG. 72.—Agate ware tea-pot. FIG. 73.—Clouded tea-pot. FIG. 74.—Dovecot inscribed A NEW PAVILION; H. 8·6 in.

The early variegated wares are almost always unmarked, and as the individual makers can rarely be identified, it has been the custom to call them all indiscriminately Whieldon ware. Thomas Whieldon had a factory at Little Fenton, or Fenton Low, from about 1740 to 1780, and he appears to have been a skilful and industrious potter. It is not possible to say how much of his reputation was due to the skill of his assistants, among whom were numbered Josiah Wedgwood, partner from 1753 to 1759: Aaron Wood, block-cutter, who worked for him from time to time: and Josiah Spode, Robert Garner, and William Greatbatch, apprentices. Whieldon was, besides, an extensive manufacturer of salt-glaze; he made, too, a fine black ware with brilliant glaze and reliefs in black or cream-ware, which has been commonly attributed to Jackfield, Salop. He was, however, of

[1] Among the moulds stored at Etruria (see p. 71) were several which had been used for such 'Whieldon wares' as the cornucopia vase H. 3, tea-pot H. 17, and cauliflower ware like H. 23.

Bay XII too conservative a spirit for the progressive and ambitious young Wedgwood, and when they dissolved partnership in 1759, Whieldon continued manufacturing on the old lines, while Wedgwood, convinced that the public were already tired of agate and tortoiseshell wares, set to work experimenting on new and improved bodies,—with what success, we shall presently see.

(ii) The origin of *cream-ware* and its early composition have already been discussed (p. 58). About the year 1750, Aaron Wedgwood and William Littler are said to have introduced a fluid glaze in place of the old, dry, powdered material, and shortly afterwards Enoch Booth conceived the idea of first firing the ware to a ' biscuit ' state and then dipping it in the glaze ; these two improvements mark an epoch in the history of Staffordshire pottery. A further invention,[1] the use of a pinch of cobalt to whiten the yellow lead glaze, is attributed to the former pair

Fig. 75.—Splashed cream-ware elephant ; about 1750. H. 3·8 in.

of potters. In 1759 Josiah Wedgwood began to experiment on this ware, and in 1765 he was so far successful as to obtain royal patronage for it. From this time it was called queen's ware, though the final touch was not added till 1769, when ' growan stone ' and Cornish kaolin were introduced into its composition. The decoration of the cream-ware followed the lines laid down by the salt-glaze manufacturers, with some slight differences. Early uncoloured examples are rare (H. 42 and 50), no doubt because the ware was not yet fine enough to find favour by its own unaided attractions. Brush-painting under the glaze began as early as 1743, to judge from H. 41 (fig. 76), Case E, bottom ; this process was practically confined to blue and manganese purple, two of the limited number of colours that would stand the furnace heat required for fusing the glaze. Enamel painting

[1] Called ' blueing '.

over the glaze followed about 1750 ; transfer printing succeeded, first over the glaze (p. 66), and about twenty years later in under-glaze blue ; gilding was imperfectly fixed with size until 1765, when Josiah Wedgwood mastered the method of firing it as on porcelain. Bay XII

After Wedgwood's improvements, the popularity of cream-ware was immense ; salt-glaze was quite supplanted, and delft, which was still lingering on, received the *coup de grâce* ; its manufacture spread throughout the country, and there was scarcely a factory of any pretensions that did not make it. It would be well to point out here that nearly all the wares described

Fig. 76.—Cream-ware bowl, painted in blue and manganese-purple under the glaze ; dated 1743. D. 10 in.

in this section were made in their turn in the extensive potteries at Liverpool : it is not always possible to distinguish Liverpool from Staffordshire wares.

It had long been the ambition of the Staffordshire potters to invent a white earthenware which might prove an efficient substitute for porcelain. The disadavantages of the white salt-glaze have already been discussed. The attempt to whiten the cream-ware by the paradoxically named process of ' blueing ' (see p. 60) cannot be said to have produced satisfactory results ; a bluish green tinge always lingered (fig. 77), and the tone of the ware was not comparable with the rich cream tints of the queen's

Bay XII ware. It was not till the beginning of the nineteenth century that this difficulty was overcome by the hard, white composition of which Mason's ironstone china is a representative type.

Examples of agate ware are shown in Case E, top ; while G. 70, in Case B, is a rare instance of agate ware salt-glazed. H. 10 is a characteristic example of Whieldon's clouded ware (fig. 73), while a variety of tortoiseshell plates is shown in the Window-case, most of them probably of Whieldon's manufacture. A plain cream-ware plate near by has the 'prunus' or 'may-flower' ornament and the octagonal shape seen in early Bow and Chelsea porcelain. A few examples of the early attempts at a white earthenware are seen in Case B of Bay XIII (H. 56–64).

Fig. 77. — White earthenware mug with bust of Lord Rodney. H. 5 in.

The different kinds of lustre—copper, steel, silver, and goldpink—were introduced into Staffordshire during the last years of the eighteenth century, apparently by John Hancock, at Spode's factory, Stoke-upon-Trent. H. 80 (fig. 84) and 81 in Case A, Bay XIII, are examples of silver-lustre, probably made by Wilson, of Hanley, the successor of Palmer and Neale. Extensive use was made of the pink lustre from gold at Wedgwood's works, Etruria, and also at the Sunderland potteries (R. 36, Case C, middle). Other places where lustred wares were made are Swansea (see P. 4, Case C, top) and Leeds.

Although an immense number of figures were made in Staffordshire earthenwares, they are scantily represented in this collection, the bulk of them being of little merit, mostly made for cottage decoration, and of a crude and rustic description. Another class, consisting of direct imitations of porcelain models, may be dismissed with small ceremony ; and there remain the few that display originality of conception or treatment, portraits modelled from life or from pictures, and translations into pottery of the works of the sculptor. Some of the early 'Whieldon' figures and groups such as the Arbour group in Case F, Bay XII belong to this most interesting class which also includes a number of large figures, often skilfully modelled, and copied in several cases from monuments in Westminster Abbey ; such are the well-known figures of Eloquence, Grief, Fortitude, &c., and statuettes

of Shakespeare, Beckford, and others, among which occasional examples are stamped with the name Wedgwood. The only specimen of these larger pieces in this collection is the Bacchus and Ariadne group,[1] H. 76, exhibited in Case B, middle (Bay XIII) The portrait class is seen at its best in the well-known busts of John Wesley and George Whitfield by Enoch Wood, and Wedgwood's black basalt busts (see Falcke Collection). But undoubtedly the most interesting Staffordshire figures belong to what is known as the Ralph Wood class. Ralph Wood was the Bay XII

Earthenware figures modelled by Ralph Wood. FIG. 78.—'The Vicar and Moses'; H. 9·5 in. FIGS. 79–82.—Sportsman, Bagpiper, &c.

son of a miller of the same name ; he was born in 1716 and died in 1772. Beyond this little is known of his personal history. He appears to have marked his wares R. WOOD.[2] His figures are represented by the series H. 65 to 71 (figs. 78 to 82) in Bay XII, Case F, to which the fine Jupiter and the lioness from the Boynton collection were added in 1920 ; they display considerable spirit and originality, and at times a strong sense of humour. They are made of a fine white ware, dry of glaze underneath, but decorated on the surface with broad washes of the three characteristic Whieldon colours (p. 58)—purplish-brown, green, and

[1] A known example of this group is marked 'E. Wood sculpt.'

[2] Mr. F. Falkner, *The Wood Family, Burslem*, maintains that the mark Ra. Wood / Burslem was that of the younger Ralph Wood (b. 1748, d. 1797). Mould-numbers commonly occur on the Wood figures.

Bay XII yellow—under a fine glaze, the latter almost colourless save for the bluish green tint that was so difficult to eliminate.[1] In addition to these, blue was occasionally used, and details such as hats, boots, &c., were touched with black. Throughout this class a characteristic pose may be observed, and a peculiar cast of features which might be said to compose the Ralph Wood face. Among the children of this distinguished modeller was a third

Fig. 83.—Toby jug, signed WALTON. H. 5·7 in.

Ralph Wood (b. 1748, d. 1797), who seems to have been responsible for the later figures bearing the signature $\frac{\text{Ra. Wood}}{\text{Burslem}}$ such as the well-known bust of Washington; the busts of Handel and Milton, which are exhibited in Case B, middle, Bay XIII, would seem to be his handiwork. Marks are unfortunately rare on Staffordshire figures, but the following are the names of some of the principal makers in order of date, and, to a certain extent, also of merit:—R. Wood, J. Wedgwood, Voyez, Neale & Co., Enoch Wood, Wood & Caldwell, Bott & Co., Wilson, Lakin and

[1] In some cases the colours were mixed with the glaze and applied in the form of coloured glazes. This was no doubt the more advanced process.

Poole, Walton (fig. 83), Salt, and Dale: the last three belong to the nineteenth century. Bay XII

LIVERPOOL, ETC.

Other localities represented in this section are Liverpool, Jackfield, Leeds, Derby, Swansea, &c.

Liverpool.—As already stated, practically every kind of ware produced by the Staffordshire potters from the slip-decorated tyg to the best cream-ware was made in turn in the numerous

Fig. 84. Hussar of silver-lustred ware. H. 10·3 in.

potteries of Liverpool. It has been noted (p. 38), that at one time the manufacture of delft was very general here; the discovery of wasters on the site of Sam Shaw's works has proved that salt-glaze, too, was made on the spot; Astbury and Whieldon wares were manufactured as soon as they came into fashion, and J. Mayer, in his memoir on the Liverpool potteries, figures two plates of tortoiseshell colouring closely resembling H. 25 (Bay XIII, Case A), as made at Liverpool by Philip Christian. The presence of a bird, probably the liver, with a sprig in its beak, in the ornament on certain pieces, has been assumed, with much likelihood, to be evidence of Liverpool origin; such pieces are

Bay XII G. 32 (Astbury ware) and G. 91 and 118 (salt-glaze). Cream-ware was very largely produced at the works of Chaffers, Reid, Barnes, and others. The invention of transfer-printing, the credit of which must at present be divided between Sadler, of Liverpool, and Alderman Jansen, of Battersea, took place about 1750 (see p. 40). When the process was mature, Sadler took Guy Green into partnership. and the firm carried on an extensive business in printing earthenware, not only from local factories but also from Staffordshire, Leeds, and elsewhere. There is, too,

Fig. 85.—Jug, probably made at Jackfield; inscribed 'Jobe Corbel Colpt Bonk Shropsher'. H. 8·6 in.

considerable evidence that Sadler and Green not only decorated but actually made cream-ware at their 'Printed ware manufactory in Harrington Street'.[1] But the only Liverpool factory of which any definite records have been preserved is the Herculaneum pottery, which was founded at Toxteth Park in 1794 by R. Abbey and Graham, managed by a company from 1796 to 1833, and closed in 1841. Various kinds of earthenware, cream-ware, Egyptian black, white ware, &c., were made there, and, as might be expected, the decoration was frequently printed; there are only a few representatives in the collection, e. g. N. 1 (Table-case, Bay XII) and N. 2 (Case C, middle, Bay XIII);

[1] See the large tea-pot N. 3 in Case A, bottom, Bay XIII.

the mark consisted of the name of the factory, with or without the liver. Bay XII

Jackfield (Salop).—This place appears to have been a centre of the potting industry from early times, though practically nothing is known of it before the beginning of the eighteenth century. John Thursfield is said to have made salt-glaze and the common wares of the period there. His son Maurice carried on the works from 1751 to 1772, and they were bought up by John Rose, of Coalport, about 1780. It is supposed that a red ware with lustrous black glaze was made here, and the jug O. 1 (fig. 85), in Case F, bottom, lends colour to the theory; but

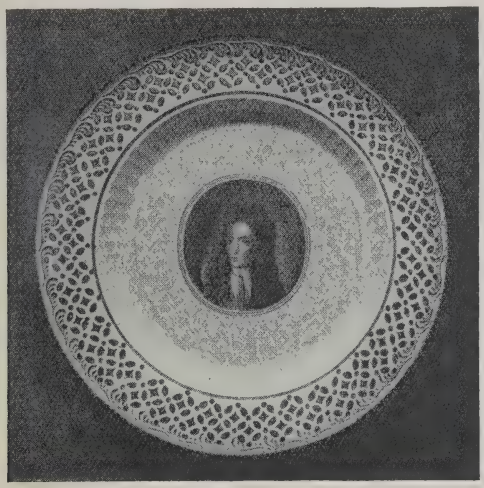


Fig. 86.—Leeds plate with portrait of (?) Addison. D. 9·8 in

this will not justify the wide generalizations which would lead one to believe that all the fine black wares are Jackfield productions. Indeed, it is much more likely that such pieces as O. 4 to 8, with vine scrolls and other reliefs in black or cream colour, coated with oil gilding, are of Staffordshire make, and the best of them from Whieldon's factory.

Leeds.—At what date the old Leeds pottery was founded is by no means a matter of certainty, nor is it of any serious importance for the present purpose; indeed our interest in it is practically confined to one period of its existence, between about 1775 and 1820, after William Hartley had joined the firm of Humble, Greens & Co. The production of an excellent cream-ware during these years helped to establish the reputation of the factory. The ware was of uniform colour, with a bright, rich,

Bay XIII creamy glaze, which assumes a greenish tint where it has run thick ; the body even more than the glaze is responsible for the colour of the ware ; the painting is good, the ware thin and light, the ornament refined, and the colouring limited to printed designs and a few enamels of subdued tone. Exquisite pierced patterns, imparting an air of grace and lightness to the ware, and neat borders of feather moulding were not uncommonly employed (fig. 86). The printing was at first executed at Liverpool, but in 1791 a large number of presses were already at work at the factory, and printing in under-glaze blue was practised there from about this time. Other products of the Leeds Pottery were the common white wares with a greenish blue tinge in the glaze, mostly blue-printed ; glossy black ; Egyptian black or basalt, after the style of Wedgwood, and generally dating from 1810–20 ; surface-marbled ; lustred wares, &c. Figures are not uncommon, and perhaps H. 73 in Case A, middle, Bay XIII, is an example ; two fine busts of Air and Water in the same case (fig. 88), are of Leeds make. Marks are uncommon on all kinds of Leeds Pottery except the blue-printed. When they occur, they are impressed in the paste and consist of LEEDS * POTTERY, sometimes twice over and arranged crosswise ; HARTLEY, GREENS & CO., LEEDS POTTERY, arranged either in two lines or in a semi-circle ; the initials L. P. ; and, during the final period of the works, 1863 to 1878, R. B. & S. (R. Britton & Sons), and a black-letter capital L in a quatrefoil enclosed in a circle.

The numerous potteries in the neighbourhood of Leeds include Swinton (afterwards known as the Rockingham Pottery), where the famous Rockingham brown glaze was produced ; the Don Pottery, practically a branch of the Leeds Pottery ; and Hunslet Hall, where good cream-ware was made.

Other examples of Leeds ware will be found in Case A. They mostly consist of cream-ware, and illustrate the glaze and colour, the printing and painting, the pierced patterns (L. 3, 6, and 9), and the feather moulding (L. 7) ; besides these, L. 11 is a marked example printed in blue under the glaze, and H. 36, 48, 52, 53, 55, and 73, and K. 3, though somewhat doubtful, are probably of Leeds origin.

Derby.—The history of the extensive works on the Cockpit Hill is obscure. They have already been mentioned in connexion with delft and slip wares (pp. 27 and 36). From the middle of the eighteenth century till they were closed in 1780, their management seems to have been principally in the hands of the Heath family. The notice of sale in 1780 included an ' assortment of Enamelled and Blue-and-white useful China, a large quantity of Enamelled Creamware and plain Tea-table ware, a great quantity of white, stone, and Brown ware '. But no mark seems to have been used, and the identification of the Cockpit Hill wares is

difficult in the extreme. Two interesting tea-pots, however, in Bay XIII Case A, bottom, may safely be assigned to the Derby pottery. One (M. 1) bears an inscription referring to the county election

Fig. 87.—Wedgwood cream-ware cup and saucer, printed at Liverpool.
Fig. 88.—Leeds cream-ware bust of 'Air'. H. 6·5 in.
Fig. 89.—Cockpit Hill cream-ware tea-pot; engraved design by Radford.

Fig. 90.—Bough-pot of Swansea 'opaque porcelain', painted by Young. L. 8·8 in.

of 1768, and the other (M. 2) is printed from an engraving signed 'Radford sculpsit Derby Pot Works' (fig. 89).

Swansea.—The principal factory was built about 1769. In 1790 it came into the hands of G. Haynes, who enlarged it and gave it the name 'Cambrian Potteries'; it lasted, with various

Bay XIII changes of management, till 1870. Haynes produced a species of white earthenware called 'opaque porcelain', which gained some distinction chiefly through the painting of W. W. Young, a clever copyist of nature, whose signature appears on the bough-pots P. 2 and 3 (Case C, top, Bay XIII) together with the factory mark (fig. 90). Other examples are P. 1, a vase, and P. 4, a mug with lustred ornament. Most of the successful Staffordshire wares were in turn produced at Swansea, including salt-glaze, cream-ware, Egyptian black, and Etruscan or encaustic ware; the last named was made with success during the management of L. W. Dillwyn (the younger) about the year 1845–6. Transfer-printing was in use at Swansea at the end of the eighteenth century, and designs engraved by Rothwell appear on the wares of this time. Porcelain also was made at Swansea (see p. 127). The marks used include the following:—'Cambrian Pottery,' 'Cambrian,' 'G. H. & Co.', in capitals or small type, cursive or otherwise, painted or gilt; the name 'Swansea' in various types; the style of the firm at different periods; a description of the ware, such as 'opaque china', 'Dillwyn's Etruscan ware', &c.

Miscellaneous.—The remaining spaces in Cases A to C of Bay XIII and in the Table-case of Bay XII are occupied by miscellaneous specimens which are mainly interesting for their marks. Two Bristol cream-ware plaques painted by William Fifield (b. 1777, d. 1857) and a Lowesby saucer made about 1835 (see plate XVI, fig. 6) will be found in the Table-case. For the rest, the collection includes marked examples of the work of the following: Absolon, a china decorator at Yarmouth: Shore & Goulding, Isleworth: Lakin (Burslem, about 1790): The Operative Union Pottery (Burslem): Wood & Caldwell (see p. 64): Moseley (Burslem, 1811–57): Machin & Potts, Burslem, fl. 1834: Pratt (Fenton about 1800): Wilson (see p. 62): Short-hose & Heath, Hanley, fl. 1802, and Shorthose & Co., about 1821: J. Ridgway, Cauldon Place, Hanley (1802–14): G. R. Booth & Co., Hanley, fl. 1839: Davenport, whose works were founded at Longport in 1773 and continued till 1886 (see plate XVI, fig. 7): Josiah Spode, who started works at Stoke-upon-Trent in 1770 and was succeeded by his son of the same name in 1797: Hackwood, Shelton, 1842–56: Harley, Lane End, fl. 1800: Voyez (see p. 81): Stevenson, Cobridge, fl. 1820 (see plate XVI, fig. 8): Wedgwood & Co., Ferrybridge, 1796–1800: Moore & Co., Southwick, Sunderland, about 1803: Scott, Portobello, near Edinburgh, from 1770 onwards. Besides these there are plates marked Mason's Cambrian Argil (made by M. Mason and his brother at Lane Delph about 1813): Drab Porcelain: Baylon: Belle Vue Pottery, Hull (1826–41) (see plate XVI, fig. 9): Middlesboro' Pottery Co. (1831–44): an anchor and London (used at Middlesborough, 1848) (see plate XVI, figs. 10 and 11):

W. S. & Co.'s WEDGEWOOD (William Smith & Co., Stockton, from 1826 onwards) : W. S. & Co's QUEEN'S WARE : and three plates with subjects referring to the charges brought against Queen Caroline in 1820. Bay XIII

These specimens, when exhibited, will be found in Cases A to C.

WEDGWOOD

(BAY IX, CASES D, E, AND F ; BAY X, CASES A, B, AND C ; SCREENS K AND L AND TABLE-CASE M.)

It was found convenient to place the Falcke Collection of Wedgwood, which must be exhibited separately, in Bay IX and the adjacent area ; and the Franks Collection of Wedgwood naturally followed in the next bay. This arrangement separates the Wedgwood types from the rest of the eighteenth-century Staffordshire pottery and puts them out of historical sequence. This dissociation, however, will not be greatly felt because the nature of the Wedgwood wares, which are seen to consist mainly of jasper, basaltes, and other unglazed materials ornamented in classical style, is so remote from that of the Staffordshire earthenware which preceded and followed them.

Josiah Wedgwood was born at Burslem in the year 1730. Sprung from a long line of potters, of whom his uncle Dr. Thomas Wedgwood was the most distinguished, the young Josiah was apprenticed at the age of nine to his elder brother, Thomas, with whom he received a thorough grounding in all the branches of the potter's art as they were then understood. In 1752 he entered into partnership with Harrison and Alders, at the Cliff Bank Pottery, Stoke-upon-Trent, but the connexion proved unsatisfactory, and it seems that his partners attempted to exploit the clever young potter to their own exclusive profit. His next connexion was with Thomas Whieldon, of Little Fenton, or Fenton Low. It lasted from 1754 to 1759, and, according to Wedgwood's own memoirs, he and his partner were principally engaged in making salt-glaze, but we also know that he invented, or at least improved, at this time a fine green glaze which was indispensable for the manufacture of Whieldon's cauliflower and other earthenwares.[1] He was, however, quick to realize that the

[1] The discovery of moulds for cauliflower, pineapple, and other cognate wares of the Whieldon class among the relics of early days preserved at Etruria, shows that Josiah Wedgwood was at one time seriously engaged in the manufacture of this kind of pottery. Probably he brought these moulds with his other effects when he removed from the Ivy House, where he had started an independent manufacture in 1759, or even from Little Fenton on the dissolution of his partnership with Whieldon. See *Burlington Magazine*, January, 1906.

Examples of the patterns made from these or very similar moulds are H. 3, H. 17, H. 19, H. 23 in Bay XII, Case F, top, and G. 55 in Case C, bottom.

taste for these Whieldon wares was a transient one, and he plunged into a series of experiments with a zeal which scared his more timid and conservative partner. The connexion was dissolved in 1759, and Wedgwood took a part of the Ivy House works at Burslem, where he set to work with a free hand. In his quest for new bodies he did not overlook the possibilities of the cream-ware of the day, and by constant labour and patient experiment he improved it so far that in 1765 it was thought worthy of royal patronage ; from this time it was ennobled by the title of Queen's Ware. Meanwhile he had moved to larger premises at the Brick, or Bell, House works, and having established a sound business with queen's ware as its basis, he proceeded to prepare suitable materials for the ornamental wares which he aspired to produce. This he accomplished partly by perfecting the existing bodies and partly by devising a series of new compositions, which will presently be tabulated. In 1766 he invited his cousin, Thomas Wedgwood, to join him in the manufacture of useful wares, and in the same year he made overtures to Thomas Bentley with a view to a partnership in the ornamental side of his business, but the arrangement was not completed till 1768. The next year saw the opening of the celebrated factory which he called Etruria. Bentley, who seems to have been a man of taste and culture, devoted his energies mainly to the management of the business in London. He died in 1780. Ten years later Wedgwood took his sons, John, Josiah, and Thomas, and his nephew, Thomas Byerley, into the firm, and himself died in 1795.

Josiah Wedgwood was a man of no common stamp. Although crippled in his early years by a severe attack of small-pox, the after-effects of which caused him the loss of a leg and left his health permanently injured, he threw himself into his work with an energy and perseverance which would have been remarkable in a man of unimpaired physique. His skilful hand, unerring eye, and correct taste, enforced a high standard of work throughout his factory ; and though we may feel scant enthusiasm for the pseudo-classic art of the period, to which he was so devoted, we cannot but admire the spirit with which this self-educated potter interpreted the ideals of his day, and his high conception of his work, which he believed would benefit the world by 'the multiplying of copies of fine works in beautiful and durable materials'. With regard to his position as a chemist, it is impossible that in his age he could have deserved the name in its modern acceptation ; his improved bodies testify to the wonderful results which can be achieved by patient experiment rather than to any profound chemical knowledge. Outside his daily work he took an enlightened share in public progress ; the Trent and Mersey Canal, the commercial treaties, the abolition

of the slave trade, and other great movements, whether of a material or humanitarian nature, engaged his practical sympathy. Within his own sphere he raised English pottery to the first place in Europe, and, in the words carved on his monument in the parish church, Stoke-upon-Trent, he 'converted a rude and inconsiderable Manufactory into an elegant Art and an important part of National Commerce'. Bay X

(i) *Cream or queen's ware.* Its history has been already discussed (pp. 58 and 60). Varying in colour from a saffron to

Fig. 91.—Black basalt medallion of Josiah Wedgwood, modelled by Hackwood. L. 5 in.

a pale straw tint, it formed the basis of nearly all Wedgwood's useful wares, and was employed, in the early period especially, for figures, busts, and vases, the latter either plain or with variegated surface. The decoration was usually painted in sober enamels or transfer-printed, the latter process being executed in the earlier years, at least, by Sadler and Green at Liverpool. A pink lustre from gold was used on queen's ware at the end of the eighteenth century and on a white ware of kindred composition called 'pearl ware'. I. 781–95 (Bay X, Cases B and C) include some vases and table ware of this class (fig. 87), a plate of the service made for the Empress of Russia, and a dessert tray of elegant leaf form.

Bay X (ii) *Black 'basaltes' ware or 'Egyptian black'.* This material, a fine black unglazed stoneware, had long been known in the Potteries (p. 47), but in Wedgwood's hands it acquired a rich tone, fine grain, and smooth surface never equalled before or afterwards. Though occasionally employed for useful articles, such as tea services, urns, flower-pots, &c., it was principally used for busts, medallions, intaglios, plaques, and vases. It also formed the base of Wedgwood's 'Etruscan' or 'encaustic' ware, which was painted with unglazed colours in imitation of the ancient Etruscan vases, and of the rare 'bronze ware'. Examples of this material are a fine plaque in Case C, bottom, the busts of Chaucer and Prior (Case B, top), a medallion (fig. 91), and two small 'Etruscan' vases in Case C.

Fig. 92.—Vase of marbled cream ware: marked Wedgwood and Bentley. H. 14·2 in.

(iii) *Red ware (rosso antico), terra-cottas, &c.* Wedgwood's red ware was a descendant of that made by Elers; he made, in addition, a variety of fine terra-cotta bodies of many colours—chocolate, cane, bamboo, red with black reliefs and vice versa, buff, grey, and cream. Some of the earlier cameos belong to this class, in which many improvements were made between the years 1776–86. A red-ware milk jug in Case B, bottom, is, perhaps, of Wedgwood's make.[1] Some of the other terra-cottas appear in the cameos, in a plate (I. 750), and in other objects.

(iv) *White 'semi-porcelain' or fine stoneware.* One of the earliest of Wedgwood's improved bodies, it was used at first for the plinths of his variegated vases (I. 781), and afterwards for some of the cameos and medallions. It differs from the pale terra-cottas in its waxen smoothness of surface and slight transparency; it suffered from a tendency to warp in the kiln. Occasional examples will be found among the cameos and medallions.

(v) *Variegated wares.* They were either cream ware with variegated surface (I. 781) or a development of the 'solid agate' ware

[1] It bears a mark with a concealed W (Plate XVI, fig. 3).

(p. 58). With these materials the surface of agate, marble, and granite were successfully imitated. Both kinds were glazed, and the ornaments and details were often heavily gilt (fig. 92). The vases I. 781–3 illustrate the first method of variegation, to which Wedgwood had paid special attention in his early days, when it was less appropriately used on table ware (p. 59). Bay X

(vi) *Jasper ware.* The most striking and most successful of Wedgwood's inventions, the jasper body, was perfected about 1775. It was a white body evolved from the terra-cottas and semi-porcelain, resembling the latter in appearance, but differing from it in ingredients, the most important of which were barytes

Figs. 93–98.—Tea-tray, tea-pot, cups and saucers, and two busts of Wedgwood's jasper ware. L. (of tray) 13·6 in.

and barium carbonate. It varied much in quality, being at one time dry and opaque, at another waxen and translucent ; and though it was hard and dense enough to take a polish on the lapidary's wheel, like the red stone ware of Böttger, of Dresden, it was at the same time capable of being coloured throughout by metallic oxides. The latter process, however, was costly, and in 1777 a more economical method of staining the surface only was introduced. This treatment became general after Bentley's death in 1780, and the ware so coloured was called ' jasper dip '. The jasper body was used in the manufacture of ornamental objects of every kind, as well as for tea and coffee services (figs. 93–6), flower-pots, bell-pulls, and other articles of utility. It is almost invariably found with a ground of one colour and relief ornament of another, the latter usually white. The seven colours of most frequent occurrence are blue in various tones, lilac, pink, sage-green, olive-green, yellow, and black. Cameos, intaglios, plaques

Bay X with bas-reliefs, and portrait medallions were the first and most successful objects made in this ware, and it was not till after Bentley's death that vases of this material were largely produced ; those with bas-reliefs are scarcely heard of till 1781, and the finest period ranges from 1786 to 1795. The first successful copy of the Portland Vase was finished in 1790, after five years of trials and experiments ; the copy exhibited in Case B, middle, was given to the Museum by John Wedgwood in 1802 and is probably a trial piece. The first issue, of which No. 4 is exhibited with the Falcke Collection in Case F, bottom, was in black jasper ware. In Case B is a plaster cast by Tassie of the original vase (which is exhibited in the Gold Ornament Room). Another vase of note in the same Case is the ' Pegasus ' vase given to the Museum by Josiah Wedgwood in 1786 (plate VII) ; the frieze was modelled by Flaxman after the subject, ' The crowning of a Kitharist,' on a Greek vase in the Third Vase Room, Case 21. In Case A and Table-case M are pieces from sets of chessmen made at various times after designs drawn by Flaxman in 1783–5. In Cases A–C are a few choice examples of tea ware, some with designs by Lady Templetown (fig. 94) ; a beautiful statuette of Ceres holding a cornucopia (unfortunately broken), which forms the base of a candle-socket ; four busts on tall pedestals (figs. 97 and 98) ; three choice plaques, ' The marriage of Cupid and Psyche,' modelled by Flaxman from a cinquecento gem, ' The triumph of Bacchus,' modelled by Hackwood, and ' An Offering to Peace ' in green jasper (fig. 99), designed by Lady Templetown ; three large portrait medallions of Sir Joseph Banks, Dr. Priestley, and Sir William Hamilton, averaging eleven inches in length. The small cameos, portrait medallions, and tablets are well represented in the Table-case M. The varied uses to which the cameos and bas-reliefs were put may be gathered from Wedgwood's own words : ' The cameos . . . are set in gold and steel mountings, for rings, lockets, bracelets, snuff-boxes, watch-keys, and chains, and a number of other trinkets, as also for buttons . . . ' ; and, again, ' these bas-reliefs . . . are applied as cabinet pictures, or for ornamenting cabinets, book-cases, writing tables, in the composition of a great variety of chimney-pieces and other ornamental works.' From the same source we learn that the cameos and intaglios were ' accurately taken from antique gems and from the finest models that can be procured from modern artists '. The contemporary portraits were made from models in wax or stone supplied by the subjects, while those of ' illustrious moderns ' were taken from the life by artists in Wedgwood's employ, such as Joachim Smith, Flaxman, Hackwood, and Webber, from medals and waxes by Gosset, Lochee, and others, as well as from medallions and perhaps engravings. The list of those who worked for Wedgwood at various times includes a number of distinguished artists and the best modellers of the day.

Porcelain was made for a few years (from about 1812 to 1816) at Etruria: there are two cups and saucers in Case A, middle (see p. 129). Bay X

The works at Etruria have remained in the hands of the Wedgwood family to the present day. Thomas Byerley was a partner from 1790 till his death in 1810.

It was the rule at Wedgwood's works that the ware should be

Fig. 99.—Wedgwood's jasper ware: plaque with green ground, 'An Offering to Peace,' designed by Lady Templetown. L. 9 in.

marked, and exceptions may be attributed to accidental causes. All the marks were impressed in the body before firing, except those used on porcelain, which were usually stencilled in red or blue over the glaze, and a few painters' and gilders' marks. The word WEDGWOOD in capitals of various sizes has been in use from the earliest times to the present day. Another form of the mark Wedgwood (with only the initial letter capital, but, like the last, in various sizes) was used during Josiah Wedgwood's lifetime, and probably for a short time afterwards. During the Wedgwood and Bentley

WEDGWOOD

WEDGWOOD

Wedgwood

Bay X

period, the two names appeared (i) in a circle, sometimes with the addition of ETRURIA, either stamped in the ware itself or upon a wafer of clay applied, or else (ii) in two lines, the abbreviated form of 'and' being always used. On the smaller cameos and intaglios this style was curtailed to W & B. The single word WEDGWOOD, with the addition of ETRURIA, is found on pieces which are said to date from about 1840. Besides these, there are a large number of workmen's marks, such as one or more capital letters, numerals, and fanciful signs, from which little information can, as a rule, be gleaned, though it is generally allowed that the marks O 3 and 3 appear only on the finest specimens of jasper ware, and that the apparently random combination of three letters, e.g. OTN or ALX, indicates a period not earlier than 1860. The numbers impressed on the intaglios refer to the catalogue issued by the firm at various times from 1773 onwards; the signature of the modeller was not, as a rule, permitted, and that of William Hackwood on the portraits of Garrick and Wedgwood (I. 31 and 91) must be regarded as exceptional.

WEDGWOOD & BENTLEY

W & B

60

WEDGWOOD

386

Wedgwood & Bentley

156

Old Wedgwood can generally be distinguished from the modern by eye and touch; a more perfect finish and greater accuracy of form and detail characterize the early ware. The jasper ware of the best period, 1776–96, will be recognized by its fine grain and consequently even surface, which has an almost satiny feeling to the fingers; there is no roughness or stringiness, such as is found on the less carefully prepared modern bodies; the reliefs are free from the dry chalkiness so common in later pieces, and are carefully finished, undercut, and polished. The edges of the cameos and intaglios, as well as the insides of the finest cups, were frequently polished on the lapidary's wheel. But the old processes, old moulds, and, in most cases, old marks have continued in use at Etruria to the present day, and there are many pieces in which the practised eye alone can distinguish the old from the new.

There are several portraits of Josiah Wedgwood in the collection, one in jasper, another by Hackwood in black basaltes in Case C, bottom (fig. 91), and a third in the same case painted on a porcelain plaque by H. Keeling, after Sir Joshua Reynolds.

The fine series of Wedgwood wares presented by Mr. and Mrs. Isaac Falcke to the trustees of the British Museum in June 1909 is exhibited in Bay IX, Cases D, E, and F, Table-case M, and Screens K and L.

The collection, the bulk of which was acquired by Mr. Falcke before 1860, though specially strong in the more decorative productions of the Wedgwood factories, such as the jasper and basaltes wares, is at the same time thoroughly representative and illustrates

PLATE VII. THE 'PEGASUS' VASE: BLUE AND WHITE JASPER WARE. MADE AND PRESENTED BY JOSIAH WEDGWOOD, 1786. H. 18 IN.

[*Face* p. 78

not only the great variety of the wares themselves but also the many uses, ornamental and otherwise, to which they were put. Bay IX

The specimens in Cases E and F are jasper wares of various colours, including No. 4 of the first issue of copies of the Portland Vase (Fig. 100), a series of the rare green jasper, and some exquisite examples of blue and white, black and white, and mauve and white. An incomplete tripod vase with the unusual mark 'Josiah Wedgwood 2nd February 1805', stencilled and stamped is exhibited in

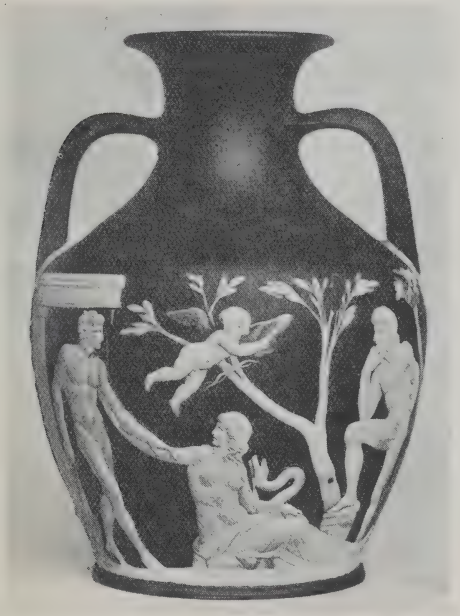


Fig. 100.—Copy of the Portland vase in Wedgwood's black and white Jasper ware. (Falcke Coll.) H. 9·8 in.

Case E, middle. Some of the larger pieces are placed under Table-case M.

Case D contains red and 'encaustic painted' ware and some of the black basaltes; but the bulk of this last is placed in the lower part of Table-case M, and among it is a unique example of silvered ornament on a black basaltes tea-tray. A few specimens of marbled ware are seen in Case D. On the racks at the top of the pier-case are plates and dishes of cream and pearl wares showing a variety of patterns. Biscuit, cane, and other miscellaneous wares will be found under Table-case M.

Bay IX In Table-case M are the small but choice objects in which Wedgwood excelled, cameos, plaquettes, and cabinet specimens of tea wares. Many of the cameos are in their original mounts and settings, in small boxes, chains, and brooches. A clock in the lower part of the case and a toilet box are examples of the way in which Wedgwood plaques were mounted in furniture. The influence of Wedgwood's wares on the potters in England and abroad is illustrated by a few examples of jasper and other wares made by Turner, Adams, Neale, Palmer, and other Staffordshire potters, and at Sèvres, Berlin, and Doccia, near Florence.

The names of the various artists who modelled Wedgwood's bas-reliefs are indicated where possible on the labels. The most celebrated of these, John Flaxman, is well represented in the collection, and a bust of the artist himself is shown under Table-case M.

Among the remarkable series of framed plaques, &c., displayed in the two Screens K and L are two ' ball clay ' proofs of Flaxman's models of ' Mercury joining the hands of France and England ' and ' Peace preventing Mars from opening the gates of the Temple of Janus ', besides a series of ' ball clay ' proofs of medallion portraits, of which many have the names on the reverse and seven are inscribed ' by Flaxman '.

Among the miscellaneous objects included in the collection as bearing directly or indirectly on Wedgwood's work, are a number of interesting wax models for the medallions and a large wax for a plaque which was apparently never made up ; rough putty models for a set of chessmen made about 1815, which, however, were not used by Wedgwood ; casts of two figures by Flaxman ; and a colour print of Wedgwood and Byerley's show rooms issued in 1809.

The greater part of the collection belongs to the finest period of the manufacture and was made during the life of the first Josiah Wedgwood.

WEDGWOOD'S CONTEMPORARIES AND IMITATORS

(Bay X, Cases A to C.)

The Staffordshire potters of the eighteenth century had never been slow to borrow the successful ideas of their neighbours, and the popularity of Wedgwood's new and improved bodies immediately raised up a host of emulators, some of them not too scrupulous in their methods. Early copies of Wedgwood's new vases were bought in London and sent back to the Potteries to be imitated ; the secrets of his new compositions leaked out one by one, and by the end of the century the industry of the district was largely devoted to making imitations, good, bad, and

indifferent, of Wedgwood's various wares. Specimens of the work of his more successful followers are shown on the upper shelves of Cases A to C. H. Palmer, of Hanley (see plate XVI, fig. 4), was little behind Wedgwood in the quality of his black basalt ware ; indeed he seems to have been actually ahead of him in the application of bas-reliefs to his vases, for the frieze on K. 11 is dated 1769, while Wedgwood does not appear to have used that kind of decoration till 1776. Palmer got into financial difficulties in 1778, and Neale (see plate XVI, fig. 5), his London partner, Bay X

Fig. 101.—Rustic jug, modelled by Voyez in 1788. H. 9·6 in.

carried on the business till 1780, when R. Wilson joined the firm, the style being Neale & Co. till 1787. Neale & Co. made good jasper ware, and their fine marbled earthenware vases are not easily to be distinguished from Wedgwood's own productions.

J. Voyez, a clever modeller, after remaining for a short time in Wedgwood's employ, worked for Palmer and other potters ; he also manufactured for himself and in partnership with Hales, of Cobridge. Three vases in Case C, middle, and a plaque in the Table-case of Bay XII bear his signature, which also appears on the relief of a Palmer basalt vase in Case B, top, and on a rustic jug, R. 24 (fig. 101), in Case A of Bay XIII.

Of the many potters who tried to copy Wedgwood's jasper ware, only two seem to have attained a considerable measure

Bay X

of success. William Adams, a pupil of Wedgwood, built the Greengates works at Tunstall, where jasper ware of good quality was made from 1787 till his death in 1805. The works were carried on by his son Benjamin till 1820. A pair of vases on the top shelf of Case A are fair examples of the excellence attained by him. The other is John Turner, of Lane End, whose jasper ware almost rivals Wedgwood's in texture, but falls short in form and usually in colour, the blue being marred by a violet tone. A vase in Case A (fig. 102) and a few cameos serve to exemplify his work in this material. Turner was a potter of great skill, and his various productions are all of a high order. He invented a fine translucent stoneware body, sometimes of cane colour, which was very much admired and freely imitated by the other potters (see K. 33, in Case B of Bay XIII, and a similar ware, R. 16, made by Ridgway, in Case C of the same Bay). Turner commenced work in 1762 and died 1786 ; his sons carried on his business.

Other specimens belonging to this section were made by the following potters :—

Steel, of Burslem (1766–1824), who made jasper ware.

S. Hollins, of Shelton (1774–1816), who made a fine maroon stoneware.

E. Mayer, of Hanley (1770–1813), who made black basalt, finely enamelled cream-ware, &c.

S. Greenwood, of Fenton (1780–90), who made black basalt, &c.

Birch, of Hanley (fl. 1802), who made jasper ware and black basalt.

J. Lockett, of Burslem and (?) Lane End (fl. 1802), who made jasper and stoneware.

Enoch Wood, of Burslem (b. 1759, d. 1840), who made jasper and basalt wares, &c. ; Caldwell was his partner from 1790–1818.

Most of these examples are marked with the name of the potter stamped in the paste.

PLATE VII A.

FIG. 102. VASE OF TURNER'S JASPER WARE. H. $12\frac{1}{2}$ IN.

[*Face* p. 82

PORCELAIN

Introductory

It is true that the term porcelain has been loosely applied to an early Egyptian ware with soft, sandy body and vitreous covering; but the hard translucent substance which is more generally and more accurately known as porcelain was first manufactured in China. Attempts have been made to fix the date of its discovery and even the identity of a supposed inventor; but they were doomed to failure, for the Chinese themselves do not claim any precise information on these interesting points.

Consequently we must rest content to regard porcelain not as the invention of any individual, but as a material evolved by the Chinese potters from their finer pottery and stoneware. It is practically certain that this evolution had taken place before the end of the sixth century of our era; and fragments found on the ruined site of Samarra on the Tigris prove that by the ninth century Chinese porcelain was already an article of export trade. The caravans which passed through Mongolia and Turkestan, and the seafarers who sailed in Arab and Chinese ships brought it in mediaeval times to Persia and Egypt, whence it eventually found its way into Europe.

After the doubling of the Cape of Good Hope in the sixteenth century, porcelain was imported by European traders; first by the Portuguese and later by Dutch and other nations. Attempts to copy the beautiful translucent substance appear to have been made at Venice as early as 1470 and again about 1519, and at Ferrara fifty years later, but, unfortunately, the results of these essays have not survived, or at least cannot be traced. There are, however, several known examples (two of which may be seen in Case C, middle, Bay XXI) of an artificial porcelain made at Florence about 1580, under the patronage of the Medici. Next in date to this is the porcelain made by Louis Poterat of Rouen in or about the year 1673, and the well-known glassy porcelain of St. Cloud of 1695 or a little earlier. The discovery of the secret of true porcelain by Böttger, of Dresden, about 1709, was followed by a great outburst of ceramic activity in Central Europe. A royal factory was established at Meissen by Augustus the Strong, of Saxony, and though every effort was made to guard the secret, factories sprang up

in a few years at Vienna, Anspach, Bayreuth, Höchst, Fürstenberg, Berlin, Frankenthal, and elsewhere. Experiments were made by Hannong at Strasburg as early as 1724, but France remained faithful for some time longer to her beautiful soft porcelain, and it was not till the end of the century that the manufacture of true porcelain became general on the Continent.

It will not be possible to advance further into the subject without giving some definition of the word porcelain and attempting an explanation of the terms true and artificial porcelain, sometimes called hard paste and soft paste. Of the many derivations offered, that which traces the word back to *porcella* (a cowrie shell) seems to be the most likely. The task of defining the term cannot be so easily disposed of. The Chinese themselves used the same word to include translucent white porcelain and some sorts of opaque stoneware, and in Europe it was for a long time loosely used for such substances as the stoneware made by Dwight, of Fulham; Böttger, of Dresden; and Elers, of Bradwell. Indeed, it is not easy to frame a definition of the term which will not include the finer and more translucent stonewares such as those made by Wedgwood, Turner, and others; but the following, suggested by Mr. W. Burton, seems to meet the case:—Porcelain comprises all varieties of pottery which are made translucent by adding to the clay substance some natural or artificial fluxing material. For practical purposes porcelain must be divided into two principal kinds—(1) *true porcelain*, sometimes called hard paste, composed only of natural elements; and (2) *artificial porcelain*, also known as soft paste, 'where the body is an artificial combination of various materials agglomerated by the action of fire'. Further subdivision of the latter class is necessary, and the following table will give it and the various compositions in a convenient form:[1]—

True porcelain (Chinese, Dresden, Plymouth, Bristol, &c.). Body or paste made of china stone and china clay (petuntse and kaolin), the former a fusible and the latter a non-fusible substance: a little siliceous sand is sometimes used.

Glaze:—China stone, frequently softened by the addition of lime. The firing of the body and glaze is completed in one operation, so that both receive an equally fierce heat.

Artificial porcelain.—

(*a*) Glassy or fritted porcelain (St. Cloud, Old Sèvres, Chelsea, Bow, &c.).

[1] See Burton, *English Porcelain*, p. 19.

Body or paste :—Largely glass or frit, with a small proportion of white clay.

Glaze :—A very fusible glass made from red lead, nitre, sand, &c.

The first operation was the preparation of the glass or frit. Some of the later English frits were not very glassy, and contained bone ash.

The body was fired to what is known as the 'biscuit' condition, and the glaze was fired subsequently at a lower temperature.

(*b*) English bone porcelain (practically all English factories of the nineteenth century).

Body or paste :—Bone ash, china stone, china clay.

Glaze :—China stone and china clay, with boracic acid, alkalies, and lead oxide.

The body is fired first to what is known as the 'biscuit' condition, and the glaze is fired subsequently at a lower temperature.

True porcelains are very similar all the world over; but the artificial bodies, particularly those in which frit was used, admit of endless combinations of alkali, lime, sands, marls, and other ingredients; hence the individuality of the porcelains made at the various early factories in this country. They all agree, however, in two points, viz. that they have a vitreous body and a soft glaze easily scratched with a steel blade. True porcelain is fired at a temperature of 1,350° to 1,450° Centigrade; the glassy porcelains at about 1,100° to 1,150° Centigrade for the body, and about 1,000° Centigrade for the glaze. The fractured surface of true porcelain is conchoidal or shell-like, that of artificial porcelain granular. The former will turn the edge of a penknife and offer stout resistance to a file, while the latter is easily scratched. The enamels on true porcelain stand out hard and dry, while they sink in and become incorporated with the softer glaze of artificial porcelain, gaining greatly thereby in beauty and durability.

It is evident that the porcelain fever took hold of the potters of this country at an early date, and though no notable developments ensued before the year 1745, we gather from various sources that efforts had been made for seventy years previously to discover the secret of the Eastern material. The claims of John Dwight, of Fulham, to have 'discovered the mysterie of transparent earthenware commonly known by the names porcelaine or china' have already been considered (p. 41), with a verdict of 'not proven'. A few years later, Place, of York, and after him Clifton, are said to have been engaged in the same pursuit, with results which we have no means of estimating.

A pamphlet published in 1716 ' on making china in England as good as ever was brought from India ', gives a ' try'd and infallible method ', which consisted of grinding broken Oriental china and making a paste with the powder mixed with lime (from calcined oyster shells) and gum water. Whether this recipe, which would, it is true, make a kind of porcelain, was put into practice at the date of publication is quite unknown, but apparently a similar method was employed as late as 1764 at a factory in the neighbourhood of London, where eleven mills were at work grinding Oriental china. The name of the factory in question is not given, but we know that besides the prominent works of Chelsea and Bow a number of porcelain works were started in the Metropolitan district at various times and with unknown results ; such were the factories at Limehouse, which had failed before 1750 ; ' the China and Enamel factory ' at York House, Battersea, so called in 1754 ; Crispe's factory at Bow Churchyard or Lambeth ; the second works at Chelsea, started about 1747 by the discontented Staffordshire workmen who seceded from *the* Chelsea works ; and those at Stratford, Stepney, and Greenwich. Out of this considerable list it is of the Bow and Chelsea establishments alone that we have anything approaching historical knowledge, and even in these cases our information does not in all probability carry us back to their beginnings. But enough has been said of the early attempts at porcelain making in England, whether the actual experiments were originated by Englishmen or inspired by ' arcanists ' from the French factories, to show that there was no lack of ceramic enterprise in this country, and at the same time to prove the difficulty of determining the origin of the early unmarked specimens. This difficulty is further complicated by the existence of outside enamellers who decorated the porcelain obtained ' in the white ' from various factories. Instances of these are William Duesbury, who had an enamelling establishment in London from 1751 to 1753 ; Giles, in the Haymarket, who advertised in 1768 (see p. 111) ; and Bolton, near Lambeth Church, mentioned in the notes of John Bowcocke, of the Bow factory.

After 1750 a number of factories sprang up and flourished in various parts of the country, and from that time onwards the porcelain body advanced by successive improvements, until, about 1800, the composition of the English bone china was practically settled by the Staffordshire potters. It is, however, the experimental stages that interest the collector, and after the beginning of the nineteenth century all the factories, with a few isolated exceptions, such as Nantgarw, Swansea, and Madeley, were producing a mechanically perfect modern body with a sameness that has robbed the ware of much of its romance.

As compared with the early pottery, the porcelain of this

country is conspicuously wanting in originality of decoration, Bay XIII
or even of form. It is perhaps only natural that in an avowedly imitative material the ornament should also be copied. So it happens that the decoration of English porcelain in the eighteenth century falls naturally into four periods of imitation : first the period of Oriental influence, secondly that of the Meissen style, then that of the Sèvres style, and lastly that of the classical revival, which everywhere seems to have been the prelude of artistic decadence. Probably the only original form of porcelain decoration invented in this country was transfer-printing, which, at its best, produces a formal and sombre effect. The nineteenth century opened with a long period of artistic mediocrity, and the ornament of the porcelain rarely rose above inferior imitation of the early copies, with the styles ill interpreted and often confused, the only exceptions to the general inferiority being the better class of Japan patterns made at Derby, Spode's, and Davenport's. The present collection is practically confined to the artificial porcelains of the experimental period, and the true porcelains made with Cornish materials at Plymouth and afterwards at Bristol between the years 1768 and 1781.

CHELSEA PORCELAIN

(Bay XIII, Case F, and Window-case and Standard-case P)

The earliest piece of English porcelain of which the origin can be assigned with perfect certainty is a small milk-jug of the well-known goat-and-bee pattern (fig. 105), incised under the base with a triangle and the legend ' Chelfsea, 1745 ' (plate XVII, fig. 11). It is true that the perfection of this piece suggests that the works at which it was made were of some standing ; still, in the absence of further evidence, we must regard this date as the *terminus a quo* of the Chelsea works. Like all the Chelsea productions, this important piece is an artificial porcelain of the glassy kind, but in it the glassy nature of the composition is more pronounced than in the later ware ; it is, in fact, little removed from a semi-opaque glass, being very transparent in its thinner parts, with a soft creamy surface, and resembling the early French porcelains of St. Cloud and elsewhere. This similarity is easily explained if we accept the theory that the Chelsea works were started by workmen who had seceded from one of the French factories ; an appropriate beginning to a factory where two successive managers were named Gouyn and Sprimont, and where French taste was so conspicuous throughout its independent career. Of the early

Bay XIII years of the works little is known. A short notice in the *London Tradesman* in 1747 declares that the 'undertakers' had been for some time trying to imitate Chinese and Dresden china, and from advertisements of the year 1750 we learn that N. Sprimont had taken over the management of the works from Charles Gouyn. It seems that the enterprise was backed by a wealthy patron.[1] Who he was is still a matter of speculation, but the names of the Duke of Cumberland and his secretary, Sir Everard Fawkener, have been most persistently mentioned in this connexion.

CHELSEA, EARLY PERIOD.—FIG. 103.—Cream jug. FIG 104.—'Crawfish' salt. FIG. 105.—'Goat-and-bee' jug. H. 4 in.

The new manager, formerly a silversmith in Soho, was a man of taste and industry, and under his guidance the Chelsea factory rapidly advanced to the first rank among European porcelain works. The catalogues published in 1755 and 1756 will give an idea of the extent and variety of the productions. Unfortunately, in 1758, the work practically came to a standstill owing to Sprimont's illness, but the next year saw a fresh outburst of vigour, the lease was renewed and an extension of the premises[2] purchased. But in 1761 Sprimont's ill health

[1] 'On trouve aux environs de Londres trois ou quatre manufactures de porcelaine, celle de Chelsea est la plus considérable ; un riche particulier en soutient la dépense : un habile artiste français fournit ou dirige les modèles de tout ce qui s'y fabrique.'—Rouquet, *L'État des Arts en Angleterre* (published 1755), p. 143.

[2] The factory was in Lawrence Street, Chelsea.

began again to tell on his work, and in 1763 the factory was offered for sale. It did not, however, find a purchaser till 1769, when the remainder of the lease was bought for the inconsiderable sum of £600 by James Cox, who in turn leased the works to William Duesbury and John Heath, of Derby, in the following year. Duesbury carried them on from 1770 to 1784, when they were dismantled and the plant and workmen transferred to Derby. Bay XIII

The ware itself varied considerably at different periods. The earliest, bearing the triangle mark, has been described as ' of a creamy paste, not unlike St. Cloud porcelain, with a satiny

CHELSEA, SECOND PERIOD.—FIG. 106.—Bottle painted in Japanese (Kakiyemon) style. H. 7·3 in. FIG. 107.—Tea-pot, with illustration of Æsop's fables. FIG. 108.—Shaped cream jug. FIG. 109.—Dish with Japanese design.

texture, very transparent body, often distorted in baking, and frequently left white '. The marked examples of this kind are two goat-and-bee jugs, a pair of ' Crawfish salts ' (fig. 104), a pair of shell-shaped trays, and a grotesque tea-pot in form of a Chinaman. The unmarked examples include several white groups in Chinese style, some single figures (plate X, figs. 1 and 2), a bust of the Duke of Cumberland (fig. 117), and a Britannia weeping over a medallion of Frederick, Prince of Wales, who died in 1751. They are seen in Case F, bottom and middle.

The second class ' is thickly made, but with well-composed paste, and often decorated with Oriental patterns. It is marked with an embossed anchor in the paste '. This mark was sometimes outlined in red (plate XVII, figs. 12 and 13). Marked instances of this class include two quadrangular bottles in Japanese taste (fig. 106) in Case F, top, and the peach-shaped

Bay XIII dish and cream-jugs; several pieces of tea ware, mostly octagonal, and decorated with Japanese patterns or with renderings of Æsop's fables (fig. 108 and 109), a white plate with raised 'prunus' sprays, and a statuette of 'La Nourrice', after de Blémont of Avon, near Fontainebleau, on the middle section.

The small vase (fig. 126) must be included in this section. It was formerly classed as Bow, but a specimen in the Schreiber Collection, from the same mould and marked with the raised anchor, proves that the attribution was incorrect.

No doubt Sprimont's arrival heralded new experiments and fresh changes in the body of the ware, though the early bodies do not seem to have been entirely abandoned for some time. During the third period, which may be said to extend from 1750–8, the ware was marked with an anchor painted in colour, usually red (plate XVII, figs. 14–17); the decoration was sparingly applied, and often consisted of sprays of flowers, insects, old Japan patterns, and slight moulded ornaments with washes of colour. The paste, when held against a strong light, shows 'moons' or discs of greater translucency than the surrounding mass, due to the incomplete grinding of the frit or glassy element of the paste; this may have been accidental, but it was more probably done intentionally to strengthen the soft body, which otherwise was liable to collapse in the firing. An examination of the examples of the various pastes shows this 'mooning' in the ware marked with the embossed anchor and the painted anchor.[1] The triangle-marked ware has similar bright spots, but they are much smaller—mere pinheads; while the later class of ware (yet to be described) is free from either of these peculiarities. Other characteristics of the early period are brown edges to the table ware, the frequent occurrence of

Fig. 110.—Chelsea vase in Japanese (Kakiyemon) style; third period. H. 10·4 in.

[1] Mr. Herbert Eccles' analyses (King, *Chelsea Porcelain*, p. 36) show that there is very little difference between the paste of the second and third periods; that of the latter seems to be a strengthened form of the earlier composition, and consequently it was able to be potted thinner and was more suitable to plates and dishes. No doubt the two classes of body were made side by side for some time, as also the two marks, the raised and red anchors.

blisters and defects in the paste or glaze concealed by painted insects, and the sparing use of gilding. Bay XIII

Examples of this period (Figs. 110–13) are seen in all the Cases; a good series of old Japan patterns is shown in Case F, including a pair of fine hexagonal vases (fig. 110), to which a close parallel will be seen among the old Imari porcelain in Case C of Bay VIII; the not uncommon dishes in the form of birds, fruits, and vegetables are exemplified by a lettuce in the West side of Standard-case P. Some of the more simply decorated figures (figs. 111 and 113), and the fantastic rococo vases with flowers, masks in relief, shellwork, and frills (fig. 112), will be found in the same case, and a large number of the scent-bottles, étuis, &c., are arranged in the Window-case.

Fig. 111.—Chelsea masked dancers; third period. H. 7 in.

A further change came over the ware from 1759 to 1770, in which the influence of Vincennes and Sèvres was clearly predominant: rich ground colours with reserved panels painted with pastoral scenes, bouquets, and exotic birds, heavy gilding, extravagant rococo handles and bases—in a word, over-decoration—became the order of the day. The ground colours which came to be a speciality of the Chelsea porcelain appeared in the following order: dark blue (*gros bleu*), first mentioned in the 1755 catalogue, and well exemplified on the two large vases on the centre shelf of the Standard-case which were made in 1762; pea-green in 1759; claret, a colour peculiar to Chelsea, and turquoise in 1760, the former shown on a dish at the bottom of the East side and the latter on the large vase above it (fig. 114). Other richly decorated pieces of this period will be seen at the South end and on the West side of the Case. They include vases with blue ground and Watteauesque panels bequeathed by Canon Barwell in 1913 (Plate XI), and part of the Gladstone service, besides some beautiful cups with gilt designs on blue, and coloured flowers on gold ground, lent by Mr. Borradaile. The large dish with floral designs and birds and the handsome rose-water ewer and dish on the East side are part of the same permanent loan. The paste by this time was of a more settled character, and analysis (by Mr. Eccles) shows that it now contained bone-ash; when perfectly fired it was white, clear, and transparent, and the glaze was limpid and glassy, with a tendency to split up into fine cracks; when imperfectly fired, however, the body was often opaque, while the glaze was frequently 'crazed'

Bay XIII or crackled all over, and, being porous, became discoloured in use ; it was no longer mooned, and the anchor mark was commonly laid on in gold.

Of the figures, for which Chelsea was justly noted, the earliest are the undecorated examples, which cannot always be distinguished from the Bow figures of the same period ; indeed, there can be no doubt that the productions of the one factory were freely imitated at the other. Instances of this white ware have

Chelsea, Third Period.—Fig. 112.—Rococo vase. H. 8·2 in.
Fig. 113.—Chinese boys.

already been noted (Case F, middle) ; among the most interesting are the figure of the waterman wearing Dogget's coat and badge, and the two charming groups in Oriental costume (plate X). Next in date to these come the statuettes with quiet colouring and little or no gilding, such as the Oriental boy and flute-player (fig. 113) and the birds on the East side of Standard-case P. Latest are the richly decorated and heavily gilt pieces, such as the handsome candlestick and the two figures (probably Woodward and Nancy Dawson), with slight *bocages*, on the West side (plate VIII). The fine figures of John Wilkes, Marshal Conway, and William Pitt can be dated to about 1763 for the two first, and 1766 for the last mentioned. The portrait pieces were modelled from statuary, pictures, and prints, and first-rate artists were evidently employed, though the engagement of Bacon and Nollekens can only be regarded as conjectural and that of Roubiliac as highly improbable. But a great number, and

PLATE VIII. CHELSEA PORCELAIN, FOURTH PERIOD. 1.—CANDLE BRACKET; H. 8·3 IN.
2 AND 3.—FIGURES OF (?) WOODWARD AND NANCY DAWSON IN CHARACTER.

[*Face* p. 92

among them some of the best Chelsea statuettes and groups, Bay XIII
were copied direct from the spirited Meissen models of Kändler and Acier ; the dancing group of masqueraders (fig. 111) on the East side belong to this category, as, no doubt, do the three fine figures close to it (fig. 116). The fine collection of snuff-bottles, scent flasks, étuis, toilette boxes, flowers, and seals

Fig. 114.—Chelsea vase, with turquoise blue ground ; fourth period. H. 16·8 in.

(plate IX), the daintiest of all the Chelsea wares, arranged in the Window-case, are worthy of special attention. These diminutive pieces are prettily modelled and coloured, and usually bear French inscriptions of a gallant tone. One of the scent-bottles has the date 1759, but the sale notice exhibited with them advertises these ' Chelsea porcelain toys ' as early as the year 1754.

The last period, from 1770 to 1784, after Duesbury had taken

Bay XIII over the management of the works, is known as the Derby-Chelsea period. It was only natural that the different styles affected by

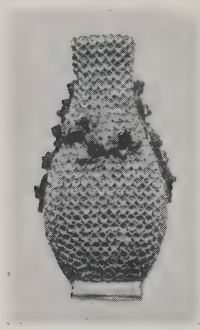


Fig. 115.—Chelsea vase encrusted with blossoms and berries; third period. H. 6·8 in.

Fig. 116.—Chelsea figure; third period. H. 8·5 in.

Fig. 117.—Chelsea bust of the Duke of Cumberland; first period. H. 5·3 in.
Fig. 118.—Pair of Derby-Chelsea figures.

the Derby and Chelsea factories should act and re-act on each other, and that the Chelsea wares of this time should show a marked Derby influence. And so we find the rococo forms giving way to a simplicity of outline, in which the colder effects of the classical revival were already felt, while in the decoration the

peculiar *lapis-lazuli* Derby blue, gold stripes, medallions, and biscuit [1] reliefs made their appearance. Bay XIII

The examples of this period include a number of statuettes, two of which, King George III and Catherine Macaulay, are in biscuit (Standard-case, West side), while two others, seated

Fig. 119.—Derby-Chelsea ewer. H. 11·2 in.

figures of a lady and gentleman (fig. 118), are ' curiously ornamented with lace ', a speciality of the Derby factory (North end). Indeed, it is not possible to say whether much of the ware of this period was manufactured at Derby or Chelsea. Other specimens are the turquoise vases on the West side ; and at the North end, the beautiful Derby-Chelsea ewer with gold stripes (fig. 119), a pair of striped vases, and several cups and saucers

[1] See p. 104.

Bay XIII decorated in charming taste (fig. 129). The mark of this period is usually a combination of the Chelsea anchor, with a cursive D for Derby or Duesbury, more rarely an anchor crowned ; in one instance the former is accompanied by a crowned D (see plate XVII, figs. 19–21).

An unusual style of decoration found on Chelsea ware is shown on the West side of the Standard-case on a large dish with carefully pencilled views washed over with a very transparent green enamel. In Case F, bottom, is an octagonal saucer, bearing the embossed anchor, with transfer-printed decoration washed over in colours. Printed Chelsea ware is of rare occurrence, and it is highly probable that the pieces so decorated were sent to the York House Works, Battersea, to receive the transfers. A considerable quantity of Chinese porcelain was painted at Chelsea ; a number of examples are shown in Bay VI, Case D, middle. Nor must it be forgotten that some of the early Chelsea ware, like that of other factories, was decorated by outside enamellers (see p. 86).

BOW

(Bay XIII, Cases D and E)

Whether the patent taken out in 1744 by Edward Heyleyn, of the Parish of Bow, merchant, and Thomas Frye, of West Ham, Essex, painter, for the making of porcelain, marks the commencement of the famous Bow factory or not, continues to be a matter of speculation. It certainly constitutes the earliest evidence we have of the existence of such a factory. The porcelain specified in this document was made of a glassy frit in combination with an American clay called *unaker*. For reasons which can only be guessed, it was necessary for Frye to take out a second patent in 1748, in which the American clay was omitted and a new ingredient specified, which seems to have consisted of bone ash or lime. These specifications, however, are not as a rule intended to betray the working secrets, and Frye's patents are, if anything, more cryptic and mysterious than usual. With regard to the direction of the works, it may be assumed that Frye was first manager ; he certainly retired from that position in 1759, three years before his death. It is also known that Weatherby and J. Crowther became partners in the ownership of the business in 1750, that Weatherby died in 1762, and Crowther was bankrupt in 1763, though he had perhaps some connexion with the works for a few years later. In 1776 W. Duesbury bought up the factory and transferred the moulds and implements to Derby. The works at Bow were called 'New Canton', and the existing information about them is

PLATE IX. CHELSEA PORCELAIN 'TOYS'.

[*Face* p. 96

mainly derived from three sources—(i) Craft's bowl (fig. 119) and the accompanying document shown in Case E, middle; (ii) a number of moulds, fragments, and wasters found on the site of the works in 1868 and again in 1921 and 1922 [1]; and Bay XIII

Fig. 120.—Bow figure of Kitty Clive as the 'Fine Lady' in 'Lethe'. H. 12·3 in.

(iii) the notes of John Bowcocke, clerk and traveller of the firm about 1756.

As in all the earlier factories where the porcelain remained long in an experimental stage, the quality and appearance of the Bow ware show many variations. The earliest porcelain seems to

[1] Some of the recent excavations made by Mr. Aubrey J. Toppin were described in the *Burlington Magazine*, May, 1922. Mr. Toppin located the site of the works on the south side of Stratford High Street, Essex, about 250 yards east of Bow Bridge.

Bay XIII have been a glassy composition, often undecorated, and not easily distinguishable from the first Chelsea ware (see p. 89). Instances are the figures of Woodward and Kitty Clive (fig. 120) as 'the fine lady and gentleman' in 'Lethe', the actor and actress in Turkish costume, the sphinx with head of Peg Woffington (fig. 121), the cook (marked with a B, and perhaps modelled by J. Bacon) (plate X, fig. 3), and the other white figures in Case D, middle.

The painted decoration was usually of Oriental character, both in blue under the glaze and in over-glaze enamels. In the latter class, the favourite designs seem to have been the 'Old Japan' patterns, copied from that class of old Imari porcelain which was painted chiefly in red, blue, and green with a little gold, by

Bow Porcelain.—Fig. 121.—Peg Woffington as a sphinx. Fig. 122.—Inkpot enamelled in colours, inscribed and dated. Fig. 123.—Worcester tea-pot decorated in under-glaze blue : see p. 110. H. 4·7 in.

the Kakiyemon school in the last half of the seventeenth century. A good collection of Kakiyemon ware is shown in Cases B and C of Bay VIII, and affords instructive comparisons ; the designs are usually slight, but effective : a banded hedge protecting a branch of bamboo or plum, with a few birds, sometimes of the quail or partridge family, a grotesque animal, or a sportive boy, are among the most familiar. On Bow porcelain the Japan patterns usually consist of the 'prunus' branch or bamboo and 'partridge' designs, often with a border of small flowers in red and gold, with touches of blue, green, and, occasionally, yellow. The early table ware was often edged with a brown line. A number of examples of the partridge pattern are seen in Case E, top. An interesting example of the early period is the inkpot in Case E, bottom, inscribed : 'MADE AT NEW CANTON 1750' (fig. 122) ; the glassy paste is beautifully soft and mellow in tone, and the decoration is in the 'Old Japan taste'. Another early design of Oriental character was the raised 'prunus' or plum

PLATE X. WHITE PORCELAIN. 1 AND 2.—CHELSEA GROUP, AND FIGURE OF A WATERMAN WEARING DOGGET'S COAT AND BADGE, FIRST PERIOD; H. 7·7 IN. 3.—BOW FIGURE OF A COOK, MODELLED BY (?) BACON.

[*Face* p. 98

sprig seen on a knife handle in the Window-case ; it usually appears on white ware, and was common to Chelsea and Bow. Bay XIII

The specimens of blue and white porcelain with a mark resembling a monogram of T and F reversed, formerly classed as Bow (fig. 123), have now been included in the Worcester section for reasons given on page 110.

The next type of Bow china is the bowl made about 1760, and painted by Thomas Craft (fig. 125) ; the porcelain is soft and creamy in appearance, but almost opaque. This important

Fig. 124.—Bow figure of a ' fluter '. H. 4·8 in. Fig. 125.—Craft's bowl. Fig. 126.—Chelsea vase with ' partridge ' pattern ; see p. 90.

bowl and the accompanying notice by Thomas Craft may be studied in Case E, middle.

A third type is the octagonal, blue-painted plate (Case E, bottom) made for Robert Crowther in 1770, the body of which is poor, dirty-looking, and very opaque, and the glaze stained by the blue of the decoration. The glaze of the Bow wares of all periods seems to have contained a large proportion of lead, and the consequent discoloration and iridescence due to the decay of this constituent are more marked on Bow porcelain than on most of the early English wares.

As compared with those of Chelsea, the bulk of the Bow productions are coarser in texture and rougher in decoration. The Chelsea ware was costly to make and ill adapted to objects of everyday use ; it is, indeed, almost entirely of an ornamental character. The converse is true of Bow, where the manufacture of useful ware was the rule ; ground colours were little used, and seem to have been confined to an inferior *gros bleu* of milky appearance. The attempt at painting the fashionable Watteau

Bay XIII subjects, as seen in two plates in Case E, middle, was far from successful ; and the vases in the same Case are, like most of the ornamental wares of Bow, little better than clumsy copies of Chelsea models. Some of the figures, however, show spirited modelling, and are not easily distinguished from Chelsea pieces, though, as a rule, they are known by the coarser paste, poorer colouring, heavy scroll bases, and sometimes, it is traditionally held, by the presence of a square hole at the back for mounting in metal work. An exceptionally fine pair of pastoral figures in the Borradaile Loan (Plate XI) are exhibited on the East side of Standard-case P ; and a few good examples are shown in Case E, bottom, including a large figure of the Marquis of Granby (modelled by (?) Tebo), a fine Britannia with printed ornament washed with colour, and an interesting little statuette of a ' fluter ' in the middle section of the Case (fig. 124), a drawing of which appears among the designs in J. Bowcocke's papers.

In the same papers mention is made in the year 1756 of printed Bow ware ; and several transfer-printed examples are included in the collection. We are nowhere told where this decoration was executed, but if there is no documentary evidence that the printing was done at the Bow factory, there is certainly none in the contrary sense. It has been thought that Bow porcelain was sent to Liverpool to be printed by Sadler and Green (see pp. 40 and 66), but if the process was not actually in use at Bow, what need to send the ware further than Battersea, where printing was being done upon enamels as early as 1753 ? Indeed, a plate in this section with an ' Old Japan ' border painted in the Bow style bears a transfer-print of the ' Tea-party ', signed by R. Hancock, who is reputed to have engraved for the Battersea works till about 1756. Occasionally, the Bow ware is outlined by transfer and coloured by hand ; this process is seen at its best on the statuette of Britannia and at its worst on three dishes in Case E, top.

As at Chelsea, a certain amount of Chinese porcelain seems to have been decorated at Bow.

Of the many marks attributed to this factory the anchor accompanied by a dagger is the best authenticated ; other marks, such as a caduceus, an arrow with ring on the end of the shaft, &c., are given on plate XVII, figs. 1–5, 8 and 9.

LONGTON HALL

(Bay XIII, Case D, top)

The earliest attempt to manufacture porcelain in Staffordshire was made by William Littler, who has been mentioned (p. 54) as a salt-glaze potter of repute residing at Brownhills, near

1 and 2. Bow Shepherd and Shepherdess: marks, anchor and dagger (Borradaile Loan).
3. Chelsea Vase. Period IV. H. 13·5 in. (Barwell Bequest).

1 and 2. Pair of Worcester Vases with Panels by Donaldson. (Frank Lloyd Coll.).
3. Derby Vase, about 1785. H. 11·3 in. (Borradaile Loan).

[*Face* p. 100

Burslem. The venture seems to have been short-lived and unremunerative ; it certainly did not inspire any rivalry in the Potteries, for we hear little or nothing of further serious attempts at porcelain making in the district till about 1790. Information about Littler's endeavours is extremely scanty. One account states that his first experiments were made as early as 1745, and that he moved shortly afterwards to Longton Hall ; but we have no trustworthy evidence earlier than an advertisement in Aris's *Birmingham Gazette* of July 27, 1752, which proves that ' William Littler & Co., of Longton Hall, near Newcastle, Staffordshire ', were by that time in a position to offer their porcelain for sale in the general market. The next mention of the Longton Hall porcelain appears in an advertisement of a London sale in April, 1757 ; another in the same year is signed by William Littler, and in another of 1758 the firm is again styled William Littler & Co. From this time nothing further[1] is heard of the factory, and there is good reason for supposing that, like the Bow and Chelsea works, it was absorbed by Duesbury, of Derby, who had, perhaps, some previous connexion with it. From the various advertisements we gather that white, blue and white, and enamelled porcelains were made at Longton Hall ; that the forms of the ware resembled those of Chelsea, and included ' open-work'd Fruit Baskets and Plates ', ' leaf Basons (fig. 127) and Plates ', ' Figures and Flowers of all sorts ', ' Melons and Colliflowers ', besides the more usual table wares.

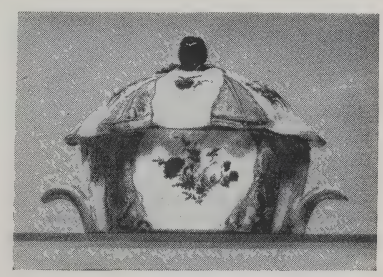


Fig. 127.—Longton Hall covered dish. D. 8·4 in.

Of the thirteen pieces in the collection which have been attributed to Longton Hall for various reasons, four are marked and give an excellent illustration of the leaf-moulding, the thin, transparent, but bright blue ground-colour, the size-gilding and tin-white arabesques, and in fact of the general characteristics of the ware. The remainder include two groups of figures which have the peculiar lumpy bases generally associated with the Longton Hall ware, and seven specimens with deep blue ground

[1] We are indebted to Mrs. Richardson, of Wilton, for an interesting quotation from the Salisbury Journal of Sept. 8th, 1760, in which ' the genuine, large, and valuable stock of the Longton Porcelaine China Factory ' is advertised for sale at public auction ' as the Partnership is dissolved '. The advertisement is not in Littler's name, and the goods offered may have been the remainder stock from the defunct factory.

Bay XIII and panels with figures, birds, and insects. The traditional attribution of these seven specimens to Longton Hall is based on the peculiar blue ground colour and the signs of an immature manufacture evinced by the fire-flaws and slight distortion of form. It must be admitted, however, that the blue ground is not the same as that of the marked Longton Hall specimens. It is more milky and opaque, and in fact more akin to, though more brilliant than, that of the Bow vases in Case E, middle. The painting of the curious disjointed insects in the smaller panels is the work of an artist who was certainly employed at Chelsea, and the gilding is more advanced in technique than that of the marked Longton porcelain. Under the circumstances the probability of this little group being an early and immature Chelsea production must be taken into serious consideration.[1]

Longton Hall porcelain in general resembles the Chelsea of the third period (see p. 90) in paste and glaze, but in nearly every case it shows some imperfection or fire-flaw: it is often of uneven, almost undulating surface, with a peculiar lumpiness under the base, which is especially noticeable in the figures. The mark consists of two L's (for Littler, Longton) back to back and crossed, with a string of dots between (plate XVII, fig. 27).

DERBY

(Standard-case P and Bay XIII, Case D)

The existence of a porcelain manufactory at Derby before the year 1756 can be inferred from the mention of 'Darby figgars' along with Chelsea, Bow, and Staffordshire (probably Longton Hall) wares in the notebooks kept by W. Duesbury at his enamelling establishment in London from 1751 to 1753. It is possible that these figures were made at the Cockpit Hill pottery (p. 68), but it is more probable that they were the work of a French refugee, Andrew Planché,[2] whose name appears in a draft agreement (dated 1756) together with those of John Heath, banker, and William Duesbury, enameller, for the making of porcelain, presumably at Derby. A cream jug in the Victoria and Albert Museum with the legend *D 1750* incised under the base, may well be a specimen of the early Derby porcelain; and another marked with an incised D in the North end of the Standard-case no doubt belongs to the same category. Whether the above-mentioned agreement was ever carried out is unknown, and nothing further is heard of Planché, but Duesbury and

[1] This point was raised by Mr. B. Rackham: see *Connoisseur*, April, 1910.

[2] Perhaps made by Planché and fired at the Cockpit Hill pottery: see paper on Derby Porcelain by F. Williamson, *Museums Journal*, December, 1922.

Heath were certainly in partnership at a later date, and the former came to reside at Derby in 1756. From this time the history of the factory is clear. The works were on the Nottingham Road, beyond St. Mary's Bridge, and there can be no doubt that Duesbury was the guiding spirit. An auction sale, 'by order of the Derby Porcelain Manufactory,' was held in London in December of that year, and included 'a curious collection of fine Figures, Jars, Sauceboats, Services for Deserts, and a great Variety of other useful and ornamental Porcelain, after the finest Dresden models'. In 1758 the factory was enlarged, and the number of the hands doubled, an event which, coinciding as it does with the cessation of the William Littler's advertisements, lends colour to the belief that Duesbury absorbed the porcelain works at Longton Hall. The style of the firm was now 'the Derby China Company'. In 1770 Duesbury and Heath bought up the Chelsea factory, and after working it conjointly with that of Derby for fourteen years, removed the entire business to Derby; and in 1776 this eighteenth-century porcelain 'trust' acquired the whole stock-in-trade of the Bow works. Bay XIII

William Duesbury died in 1786, and his son of the same name carried on the work till his death in 1796–7. The latter had taken Michael Kean, the miniature painter, into partnership in 1795, and as he died intestate and his children were minors, Kean was left with absolute control of the factory. His position was further secured in 1798 by marriage with Duesbury's widow, and though his partnership nominally ended in 1804 he continued the management till 1811 under the style of Duesbury and Kean, keeping the third William Duesbury in the background even after the latter had reached his majority in 1808. In 1811 the factory was leased to Robert Bloor, and when Bloor's intellect gave way in 1828, G. Thomason acted as manager till 1844, and Thomas Clarke from 1844 to 1848. The factory was sold in 1848 to S. Boyle, of Fenton, and the moulds were subsequently dispersed throughout the 'Potteries'. A small works, however, was started in King Street by some of the Derby hands and carried on successively by Locker; Stevenson, Sharp & Co.; Stevenson & Samson Hancock; and afterwards by the last mentioned alone. It continues to this day under the style of the Old Crown Derby Factory. Another establishment, the present 'Royal Crown Derby Porcelain Works', was founded in 1876.

The best period of the old Derby porcelain was under the régime of the second Duesbury, and the decline of the factory coincided with the administration of Robert Bloor. The catalogues published from time to time include several varieties of useful and ornamental porcelain, and the extent of the production

Bay XIII may be gauged by the fact that the two principal porcelain manufactories of London and the only one in Staffordshire had been absorbed in the works. Figures were always a speciality of the factory. No doubt many of the earlier unmarked examples of these have been classed as uncertain Bow or Chelsea, and the difficulty of distinguishing the work of the three factories is further increased by the transfer of the moulds of both the London works to Derby.

The productions of the Derby-Chelsea period have been already discussed (p. 95). During the second Duesbury period the table ware was tastefully formed and decorated with simple and appropriate patterns. Flower painting was a speciality of the Derby porcelain, and among the most prominent decorators in this style were Withers, Pegg, and Billingsley. The last named gained a great reputation as a painter of roses, introducing a new system by which a softer and more rounded appearance was imparted to the flower. It consisted of laying on the colour in a mass and then wiping out the high lights with a clean brush, instead of building up the flower with successive strokes, as had been the practice hitherto. The shapes of the vases show the influence of the classical revival; landscape painting, at this time so popular at Dresden, came into prominence at Derby at the end of the eighteenth century, but, unfortunately, its limitations were not recognized, and it appears with very ill effect on table ware of all sorts. In the early part of the nineteenth century the feature of the decoration was the Derby Japan patterns, free and usually happy adaptations of the rich Imari designs; they achieved a widespread popularity, and were extensively imitated at the leading factories throughout the country.

With regard to the body, the first Derby porcelain was, no doubt, composed of glassy frit and clay, like that of the other early factories; but a change probably took place about 1764, when R. Holdship, of Worcester, undertook to explain the secret of the Worcester body and to supply 'the soapy rock' used in that composition upon easy terms. In 1770, bone ash was introduced from Chelsea. Later the ware became harder and more opaque, and during the Bloor period it lost much in quality. Besides the ordinary glazed porcelain, a beautiful biscuit ware was made from about 1770 to 1810; it was soft, waxen, and translucent, sometimes dry, sometimes coated with a very slight glaze or 'smear'. Later on it degenerated from a special composition into a mere unglazed porcelain, losing all its finer characteristics by the change, and in time the secret of the early biscuit was entirely lost.[1] The groups and figures made of this body constitute the finest ornamental productions of the Derby

[1] In the attempt to recover it about 1850, the modern Parian body was discovered.

factory. Skilful artists were employed to model them ; among the best were Stephan, Coffee, and a Swiss named Spengler. The sculptor Bacon was, it is said, occasionally engaged for important pieces. Bay XIII

Other specialities of the Derby factory were a brilliant *lapis lazuli* blue of very frequent occurrence, and delicate lace trim-

Fig. 128.—Derby porcelain with blue ground. H. 12·7 in.

mings of a perfectly realistic kind on the figures in contemporary costume (fig. 118). Transfer-printing was introduced by Holdship in 1764, but apparently did not find favour.

The earliest Derby mark was probably the letter D, which was followed by a crowned D. The combined D and anchor of the Derby-Chelsea period (1770–84) was used while the two factories were operating in conjunction. The well-known Derby mark was completed by the addition of the cross staves and the six dots

Bay XIII probably in 1782 ; this mark is found in various colours and gold, the latest being red. Variations occur, such as the monogram composed of D & K, initials of Duesbury and Kean, first used in 1795 ; other later forms are given in the list of marks. On vases and figures the mark is usually incised, and is often accompanied by the number of the model, the size of the piece, the modeller's initial or a workman's mark (see plate XVII, figs. 21–6).

Besides the porcelain of the Derby-Chelsea period already described (p. 95), the Derby factory is represented here by a few important examples in Standard-case P (chiefly North end). The biscuit figures include a statuette of Lord Howe by Stephan ; a pair of figures (plate XII) of a set entitled ' The Dead Bird '

Fig. 129.—Derby-Chelsea cup and saucer, with scale pattern.
Fig. 130.—Derby vase, painted by Boreman (1783–94). H. 4·3 in.
Fig. 131.—Derby cup and saucer, with landscapes.

(which show the slight ' smear ') ; and a Cupid asleep, modelled by Spengler after Angelica Kauffman. A small figure of a girl with basket on arm, in the Window-case, was made by Cocker, a workman who left the factory in 1817, and worked for a short time in Derby, and afterwards in London. Among the glazed examples are a pair of figures with flute and cymbal in the North end of the Standard-case, and a more modern figure of a potter on the ground shelf. A pair of quietly decorated vases, a vase with masks (fig. 128) and stripes of characteristic Derby blue in the same Case, and a small beaker-shaped vase (fig. 130), with a seascape (probably by Boreman, one of the Chelsea painters who came to Derby), represent the more ornamental work of the factory. To these must now be added the vase (Plate XI) and pair of ewers (Borradaile Loan) on the central shelf. Among the useful wares are a jug with a well-modelled head of Lord Rodney and floral ornament painted by Withers ; this and another jug in typical Derby style at the North end are marked with the crowned D (plate XVII, fig. 22). A handsome *cabaret*,

PLATE XII. DERBY BISCUIT. 1.—SEASONS; H. 10·4 IN. 2 AND 3.—PAIR OF FIGURES: 'THE DEAD BIRD,' MODELLED BY SPENGLER.

[*Face* p. 106

given by Queen Charlotte to one of her maids of honour, shows the fine yellow ground-colour so successfully used at Derby. Some good examples of Derby Japan patterns are seen on the ground shelf. The remainder are examples of table ware, chiefly interesting for their marks. In Case D, top, and in the Window-case are a few specimens of the porcelain made at the later Derby factories. Bay XIII

WORCESTER

(Bay XIV, Cases B and C, Standard-cases Q, R, and S, Pillar-case and Table-case of Bay XIII)

The porcelain factory was started at Warmstry House in 1751 by a company in which Dr. Wall appears to have been the leading spirit. It would now appear [1] that the company took over the concern which had made porcelain for a few years at Lowdin's glass-house in Bristol (p. 117). The technical knowledge necessary for the practical direction of the works was, it would seem, possessed by W. Davis, who was manager until 1783. In that year the factory was sold and the following changes of ownership ensued :

1783 to 1792—Joseph and John Flight.[2]
1792 to 1807—Flight and Barr.[3]
1807 to 1813—Barr, Flight and Barr.
1813 to 1829—Flight, Barr and Barr.
1829 to 1840—Barr and Barr.

Meanwhile a new factory had been started in 1789 by Robert Chamberlain, who had left the works at Warmstry House six years earlier and had begun business by decorating porcelain, obtained in the white from Caughley. After fifty-one years of rivalry the two houses were amalgamated and the business carried on at Chamberlain's works, where the present factory stands, close to the Cathedral. The partnership of Barr and Chamberlain lasted till 1847, and the firm was Chamberlain and Lilly from 1848 to 1850, when Kerr was admitted ; from 1852 to 1862 it was Kerr and Binns, and after this date it was converted into a joint stock company.

The earliest Worcester wares seem to have been almost entirely of the useful kind, such as tea and coffee services, neatly made and quietly decorated, often in blue under the glaze, and with

[1] See W. Pountney, *Old Bristol Potteries*, p. 204.
[2] John Flight died July, 1791.
[3] The dates given by Binns are Joseph and John Flight, 1783–93 ; Flight and Barr, 1793–1807. But the two bowls belonging to the Worcester Corporation are marked ' Flight and Barr 1792 '.

Bay XIV slight embossed patterns (figs. 132 and 133). The richer decoration which followed was largely the work of artists from the London factories who were engaged from time to time [1]; but even these more elaborate pieces rarely display any of the extravagances of the rococo period at Chelsea. There can be no doubt that figures were made at Worcester, after the circumstantial account of their manufacture given by Mrs. Lybbe Powys in her diary in 1771. Whether they were made in any quantity, and what has become of them, are questions not easily

Worcester Porcelain.—Figs. 132 and 133.—Early cups. Fig. 134.—Tray with raised rose pattern. Fig. 135.—Plate with radiating trellis pattern. Fig. 136.—Plate with Japanese pattern. D. 9·4 in.

answered.[2] Probably like the early Derby figures, they have been classified with those of Bow and Chelsea. It is interesting to note in this connexion a statuette marked with a crescent in blue over the glaze in Case E, middle (Bay XIII), though it must be allowed that the crescent is much more clumsy than the usual Worcester mark, and that the piece in other respects answers to one's conception of a Bow figure. Under the management of Flight and his immediate successors, the wares changed in body

[1] The engagement of Chelsea artists is specifically mentioned in an advertisement of the year 1768; but there can be no doubt that artists from Bow and Chelsea had come to Worcester before this date.

[2] Several figures in the Dyson-Perrins Collection bear Worcester marks, and may well be of Worcester make. Mr. Herbert Eccles has now identified certain figures as Worcester by analysis of the ware.

and in character ; during the early part of this period they were precise in outline and neat in finish, but suffered from the inevitable coldness and formality of the prevailing pseudo-classical style. The first half of the nineteenth century was a period of artistic decadence ; pretentious pieces with heavy ornament, unrestrained colour, and exuberant gilding satisfied the ostentatious taste of the time. The subsequent revival is outside the scope of this guide. Bay XIV

The body of the early wares was composed, as a rule, of a glassy frit mixed with a large proportion of soap-stone or steatite, procured from Cornwall. These first porcelains are often of a creamy tone, rather opaque, and showing a greenish tint by transmitted light ; the glaze contains a considerable

Worcester Porcelain.—Fig. 137.—Egg-shell cup and saucer pencilled in black. Fig. 138.—Egg-shell cup and saucer enamelled in colours. Fig. 139. —Mug printed in black with bust of Frederick the Great, 1757. H. 3·8 in.

quantity of lead, and consequently has been liable to decay and discoloration, though not in quite such a marked degree as the Bow glaze. Another peculiarity is a certain dryness near the foot-rim underneath, where the glaze has not completely covered the body. But the most constant characteristic of Worcester of all periods is its unmistakable neatness of finish.

A new body of the modern English type came into use early in the nineteenth century, probably introduced by Barr. At Chamberlain's works after 1811 a costly porcelain of glassy appearance was made ; it was called the Regent body, but was too expensive for use in any but exceptional productions.

As might be expected at a factory which styled itself the ' Worcester Tonquin manufacture ', the early ornament was in close imitation of the Chinese, at first in blue under the glaze, then in enamels and gilding ; nowhere at this time was such a fine imitation of Chinese egg-shell porcelain made as at Worcester (figs. 137 and 138). Next came the free adaptations of the more elaborate Japanese designs (fig. 136). In 1756 or 1757 the new

Bay XIV method of decorating with transfer-prints [1] was introduced by Robert Hancock, who is thought to have come from Battersea at this time. This process subsequently came into very general use throughout the country, but it is seen at its best on the neat Worcester porcelain with the beautiful impressions from line engravings by Hancock (figs. 139–141) and his followers, Valentine Green, Ross, and others. The printing was executed in black, red, and purple over the glaze, and in blue under the glaze: it is probable that the under-glaze printing was evolved after a few years, from the on-glaze process. Hancock remained at Worcester till 1774, and shortly after his departure the line-engraved prints seem to have fallen into disuse. In the Flight and Barr period the process was revived in a new form known as bat-printing, in which the impression was transferred on a slab or bat of soft glue. At this time stippled instead of line engravings were used.

A small group of porcelain with very distinctive characteristics which was previously classed with Bow must now be assigned to Worcester (Case C, top). It consists of six pieces, including three dishes with elaborate borders, a tea-pot, and two sauce-boats, all of which are moulded with raised designs borrowed from silver work and painted in a delicate under-glaze blue with vignettes in Chinese taste and marked with what appears to be a monogram of T and F reversed. The ware itself is translucent, pure, and glassy, with the faintest possible tinge of green in the glaze, which contains minute bubbles and specks in places and very closely approaches in quality to that of the two yellow sauce-boats (see pl. XIII, fig. 1). This group was assigned to Bow chiefly on the supposition that the mark represented the monogram of Thomas Frye, the founder of the latter factory, but analysis of a fragment taken from a tureen in the Dyson-Perrins Collection at Malvern, which belongs to the same group and is similarly marked, discloses the presence of steatite in the body. This ingredient, which did not enter the Bow composition, was a feature of the Worcester ware, though it was also used at an early factory at Bristol and at Liverpool. It follows then that this group of porcelain was not made at Bow, and that the mark was not the monogram of Thomas Frye, but a workman's mark which may possibly have been based on the Chinese 'jade mark'. The tureen above mentioned corresponds in pattern with the white tureen dated 1751 which has been assumed to be the earliest Worcester specimen,[2] and though it does not tally exactly with designs of the two tureen moulds preserved at Worcester, it clearly belongs to the same family.

[1] The impressions were transferred on paper from the copper plate to the prepared surface of the ware.

[2] See Binns, p. 23.

1.—Sauce-Boat with Yellow Ground.
2.—Beaker in Chinese Style; H. 5·8 in.
3.—Sugar Bowl.

4.—Cup and Saucer with Scale-Blue Ground.
5.—One of a set of five Vases with Powdered-Blue Ground; H. 9·9 in.
6.—Cup and Saucer with Apple-Green Ground.

[*Face* p. 110

Another specimen which must be included in the same class of porcelain is I. 47, a sauce-boat with moulded ornament, blue vignettes, and a curious mark roughly resembling the letter E or the head of a trident (plate XVII, No. 7): this, too, must be ranked as Worcester. The two-handled sauce-boats with printed vignettes and enamelled borders, formerly classed as Liverpool and numbered X. 6 and 7, are from the same mould as I. 46 A, and show the same peculiarities of paste and glaze as the six pieces discussed above. The prints on the outside are of a kind rarely met with on Worcester, but inside are two prints of swans by Hancock, and the border is enamelled with flowers in Worcester style. These sauce-boats, then, cannot any longer be excluded from the Worcester group, and they bring with them X. 8 and 9, which are clearly of the same make. Bay XIV

The excellence of the Worcester porcelain and the simplicity of the early decorations encouraged the London dealers to obtain the ware in the white and enamel it to their own taste. Among these, Giles, in the Haymarket, advertised a large stock of London-decorated Worcester in 1768. This unsatisfactory position must, however, have been corrected by the engagement of a large number of the Chelsea painters about this date, and the most brilliant period of the works (1768–83) followed. The Chelsea men brought with them the Chelsea style, and no doubt some of the rich ground colours can be traced to them. The most successful of these colours were the deep blue, which was either plain (plate XIII, fig. 5) or diapered with a pattern resembling salmon scales (plate XIII, fig. 4), turquoise, peagreen, maroon or claret, and canary yellow (plate XIII, fig. 1). In the coloured grounds panels were reserved and painted with exotic birds, flowers, insects, &c., and the borders framed in rich designs in gold. Figure subjects after Watteau, Boucher, and others sometimes occur. The most noted painters were Donaldson, O'Neale,[1] and later Th. Baxter.

The marks on Worcester porcelain are numerous (plate XVIII, figs. 28–38). The earliest are probably the various workmen's marks, and the first factory marks are the crescent either in outline or filled in, and a cursive W, usually in blue under the glaze; another is the fretted square imitating a Chinese seal mark; other copies of Chinese marks are occasionally found. The porcelain printed over the glaze was rarely marked, but the prints were often signed by Hancock, or with the monogram of R and H accompanied by an anchor, which is supposed to be a rebus on the name of R. Holdship, one of the proprietors;

[1] It is doubtful if Donaldson and O'Neale actually worked at Worcester; the fine vases decorated by them may have been painted in London. An artist named C. C. Fogo is said to have painted at Worcester, but no example of his work is at present known.

Bay XIV the ware printed in blue under the glaze is marked with the cursive W, the shaded crescent (sometimes with a letter added), and later by a capital W. The cursive W was abandoned as a factory mark probably before 1783, and the crescent about 1793. Of the occasional marks the commonest was the crossed swords of Meissen with the number 9 or 91 added.[1] After 1783, the style of the firm usually appeared on the wares, and during the ten years following 1793 a B (for Barr) was incised in the paste. A crown was added after the royal visit in 1788. Chamberlain marked his wares with the style of his firm, usually written in full.

The small collection formed mainly by Sir Wollaston Franks

Figs. 140 and 141.—Worcester tea-poy and mug printed in black with designs by Hancock. Fig. 142.—Liverpool mug printed in black by Sadler, with arms of the Society of Bucks. H. 5 in.

and exhibited in Cases B and C gives some idea of the varieties of form and ornament used at different periods at Worcester. The printed ware includes a number of designs by Hancock (some of which are also found on Battersea enamels), such as the portraits of Frederick the Great (fig. 139), Queen Charlotte, William Pitt, and the Marquis of Granby, the Milkmaids (fig. 140), The Harvester's Return, the 'Tea-party', and 'L'Amour', a design which represents a gallant kissing a lady's hand (a maid standing in the background) and part of service with printed ruins touched with colours and gilding. In Case B are examples of rich coloured grounds with panels reserved; they include a fine set of five vases with *gros bleu* ground (plate XIII, fig. 5), a large plate with scale-blue, a vase with deep apple-green, and a pair of sauce-boats with canary-yellow grounds (plate XIII, fig. 1). The later specimens include a plaque painted by Baxter about 1814 (Window-case, Bay XIV); a plate with figure of

[1] Chelsea and Bow marks are sometimes found on Worcester porcelain.

PLATE XIV. WORCESTER PORCELAIN. A BEAKER AND TWO COVERED VASES FROM A SET: LANDSCAPES AND FIGURE SUBJECTS SIGNED BY O'NEALE. H. OF BEAKER 15 IN. (FRANK LLOYD COLL.).

[*Face* p. 112

Hope painted by James Pennington and an armorial plate (Case B, top) both from services made for the Duke of Clarence ; and a plate with central panel painted with a hare and hunters by Humphrey Chamberlain (Window-case, Bay XIV). Bay XIV

The size and importance of the Worcester collection have been vastly increased by the recent addition of the large collection given by Mr. and Mrs. Frank Lloyd, which occupies three Standard-cases, the Table-case, and part of the Pillar-case. It is confined to the Wall period (1751–83) and includes choice specimens of all the finest productions of the most interesting phase of the factory's history (Plates XI, XIV, and XV). Vases of all the typical Worcester forms, two with paintings probably by John Donaldson, and others with animals, figure subjects, and landscapes signed by O'Neale : useful wares of all kinds including specimens from the better-known services : examples of all the ground colours—blue, claret, yellow, green, turquoise : scale patterns in blue, pink, yellow, brick-red, &c. : panel decorations with landscapes, figures, animals, birds, flowers, and the Worcester Japan patterns : moulded designs and basketwork can all be seen in the Table- and Standard-cases. In the top of the Pillar-case are examples of Oriental designs together with some of the originals which inspired them, besides a few rare inscribed pieces in European taste.

A third Worcester factory was started by Thomas Grainger, and continued from 1801 to 1889, when it was absorbed by the existing company.

CAUGHLEY

(Bay XIV, Case C, bottom)

The pot works which existed at Caughley, in Shropshire, as early as the middle of the eighteenth century, were converted into a porcelain factory of some importance after the arrival of Thomas Turner, probably from Worcester, in 1772. In 1799 the works were bought by John Rose, of Coalport, on the opposite bank of the Severn, and were used by him as a subsidiary establishment till 1814, when they were pulled down and the plant transferred to Coalport.

Turner was an engraver of merit, and has the credit of originating the well-known ' willow ' and ' Broseley blue dragon ' patterns about the year 1780. It is said that Hancock worked with him for some time after 1774, and it is, therefore, not surprizing to find much of the Caughley porcelain decorated with good transfer prints in a bright under-glaze blue. The decoration was not, however, confined to printing ; enamel painting and gilding of good quality are also found on the ware, which more

Bay XIV closely resembles early Worcester than any other, and is mainly of a useful description. A few examples are shown in Case C, bottom (figs. 143–5) ; they include specimens of the blue printing, and a cup and saucer with carefully executed gilding. Three ribbed cups with tasteful decoration in blue and gold have been recently added to the collection.

Caughley Porcelain.—Fig. 143.—Mustard pot printed in blue. Fig. 144. —Cup and saucer, with musical trophies, &c., in colours and gilding. Fig. 145.—Milk jug in enamel colours. H. 3·6 in.

The marks were the letters C or S (= Salopian) printed or painted in blue under the glaze, Arabic numerals simulating Chinese marks, and occasionally the word SALOPIAN impressed (see plate XVIII, figs. 39 and 40).

COALPORT

The works founded by John Rose at Coalport about the year 1790 were intimately connected with the neighbouring factory at Caughley. It was there that Rose served his apprenticeship, leaving the factory in 1780, and, as mentioned above, the Caughley works were afterwards bought by him and run in conjunction with those of Coalport till 1814. Rose was a man of energy and progressive spirit, and when he found the Nantgarw china in serious competition with his own, he persuaded the maker, Billingsley, to come to Coalport, and eventually bought up the factory about 1822. He seems to have also acquired part of the stock-in-trade of the Swansea works about the same time. He invented a successful glaze about 1820, and introduced a fresh felspathic compound into the body. The Coalport factory is flourishing at the present day.

The porcelain is only represented here by a few marked pieces Bay XIV in Case C, bottom, as most of its productions are rather later than the period embraced by this collection. The marks used were :—

The C, S, and SALOPIAN of Caughley after 1799 ;

The word COALPORT ;

Combinations of CD and CBD (for Coalbrookdale) ; also C Dale ;

A late mark is a monogram of the letters C & S (for Coalport and Salopian), enclosing the initials of Caughley, Swansea, and Nantgarw (plate XVIII, figs. 39–43) ;

Marks of other factories, such as Sèvres and Chelsea, were not uncommonly used on careful copies of the wares of those factories made at Coalport.

PLYMOUTH

(Bay XIV, Case B, bottom.)

The Plymouth works are famous among the china factories as being the first at which ' true porcelain ' (see p. 84) was successfully made in this country. The two materials necessary for its manufacture—china-clay and china-stone (kaolin and petuntse)—were discovered in Cornwall between the years 1745 and 1755 by William Cookworthy, an apothecary. After some years of experiment Cookworthy took out a patent in 1768 for the making of true porcelain, and with the support of Thomas Pitt, afterwards Lord Camelford, started a factory at Plymouth. Indifferent success attended the undertaking, and in 1770 the works were transferred to Bristol and established at No. 15, Castle Green, under the style of Cookworthy & Co. Whether Richard Champion had anything to do with this removal or not, it is certain that he was closely connected with the works at Bristol, and that in 1773 he took over the patent rights and the factory itself, and renamed it the ' Bristol China Manufactory '.

The character of the ware may be seen in the small collection in Case B, bottom. On the second shelf are a shell-shaped dessert tray (fig. 146), and a figure of a goat (fig. 147) in white, but discoloured by smoke staining—a defect that Cookworthy found great difficulty in avoiding ; with these is a mustard pot painted in bright enamel colours, a much more finished if not a more pleasing object ; and a jug with mask under the lip, enamelled in Chinese style, beneath which are the remains of an inscription in red dated ' November y^{e} 27th 1770 ' (fig. 156). On the bottom shelf is a mug (fig. 149), with an Oriental landscape painted in blue under the glaze, in which the ware is specked and the glaze too thick in parts, while the colour has run and the design become hazy ; it is evidently an early piece, and illustrates the difficulties

Bay XIV with which Cookworthy had to contend. Above it are a coffee-pot and bowl (fig. 151), carefully enamelled with Chinese figure subjects, and a mug with exotic birds, &c., in bright colours after the Chelsea style (fig. 150). On the ' thrown ' wares (i. e. those formed on the wheel) spiral ridges will generally be noticed on

Fig. 146.—Plymouth dessert tray. Fig. 147.— Plymouth goat. H. 3·8 in.
Fig. 148.—Early Bristol sauce-boat.

the sides of the vessel if held obliquely to the light. This peculiarity, known by potters as ' wreathing ', is due to imperfect ' throwing ', and will also be observed on similarly made Bristol porcelain.

Plymouth Porcelain.—Fig. 149.—Mug in under-glaze blue. H. 5·8 in.
Fig. 150.—Mug in enamel colours. Fig. 151.—Bowl in enamel colours.

The Plymouth mark was the alchemist's sign for tin, and resembles a combination of the numerals 2 and 4 (plate XVIII, fig. 44). It appears in under-glaze blue or enamel colours, and, on some of the finest pieces, in gold ; these last were probably made when the factory was at Bristol. On the ground shelf is an interesting specimen, a small mug painted in under-glaze blue with the

arms of Plymouth, and inscribed ' PLYMOUTH MANUFAC^Y, Bay XIV
March 14 1768 CF ' ; it was no doubt one of the first productions of the factory.

BRISTOL

(Bay XIV, Case A and Window-case.)

There is evidence of three distinct attempts to make porcelain at Bristol, the last two of which were concerned with true porcelain. The first, we learn from the diary of Dr. Pococke in 1750, was carried out at the glass house named ' Lowris China house ' (Lowdin's glass-house: see p. 107) by ' one of the principal of the manufacture at Limehouse which failed ', ' soapy-rock from Lizard Point ' being used in the composition of the ware. ' They make very beautiful white sauce-boats,' Dr. Pococke continues, ' adorned with reliefs of festoons, which sell for sixteen shillings a pair.' An undoubted specimen of these will be seen in Case A, top (fig. 148) ; it is plain white and marked underneath with the word *Bristoll* in raised letters.[1] This spelling of the word is also seen on a delft posset pot of the year 1741 in Bay XI, Case F, middle.

The second attempt is known from incidental remarks in Richard Champion's correspondence ; it was an endeavour to make porcelain on the Chinese lines with Cornish materials, and was spoken of as newly established in November, 1765, and as having been given up in the following month.

The third was the famous Bristol factory, which, as we have already seen, was a continuation in the hands of Richard Champion of the Plymouth works, which had been removed to 15 Castle Green, Bristol, in 1770. The extent of Champion's connexion with the manufacture of porcelain before this time is quite unknown, but it is certain that he was concerned with the work in 1770, and it is not unlikely that he was in some way connected with the removal of Cookworthy's factory to Bristol. In the year 1773 he took over the patent (which had still eight years to run) and the entire management of the works, and carried on the business under the style ' Bristol China Manufactory ' for nine years, obtaining a conditional renewal of the patent in 1775. In 1781 he sold his patent rights to a company of Staffordshire

[1] Another sauce-boat from the same mould, but with reliefs less sharp and touched in with colours, stands on the same shelf ; it is true porcelain, probably Champion's, and the mark has been carefully painted over with a leaf. The early factory was sufficiently successful to justify an extension of the works in 1750, and the opening of a warehouse in Castle Green in 1751. There were several examples of this early Bristol porcelain in the Trapnell collection, including two figures marked *Bristoll* and dated 1750. The manufacture had been transferred to Worcester in 1752.

Bay XIV potters ; the remaining stock of the Bristol works was sold off in 1782.

Like all true porcelain the Bristol ware is exceedingly hard and durable ; it is milk-white, with a cold, glittering glaze, and is

Bristol Porcelain.—Fig. 152.—Covered cup painted in colours. H. 4·3 in. Fig. 153.—Cup and saucer, with laurel festoons in green. Fig. 154.—Cup and saucer from the Plumer service.

Bristol Porcelain.—Fig. 155.—Two tumblers made for exhibition in the House of Commons in 1775 ; gilt decorations.—Fig. 156.—Jug dated 1770, Bristol-Plymouth.

frequently marked with the ' wreathing ' before described (p. 116). In contrast with the oriental style of decoration chiefly affected at Plymouth, the influence of the Meissen porcelain is very apparent in Bristol ware. Champion was an enthusiastic follower of the Meissen taste, and, indeed, he did not scruple to mark some of his pieces with the crossed swords of that factory.

Tea ware of characteristic forms (figs. 153 and 154) will be seen in Case A, bottom, and the prevalence of a fine green enamel and festoons of flowers or laurel will be remarked. Besides the more ordinary table services, specimens are shown (Case A, middle) of several elaborately decorated—sometimes over-decorated— Bay XIV

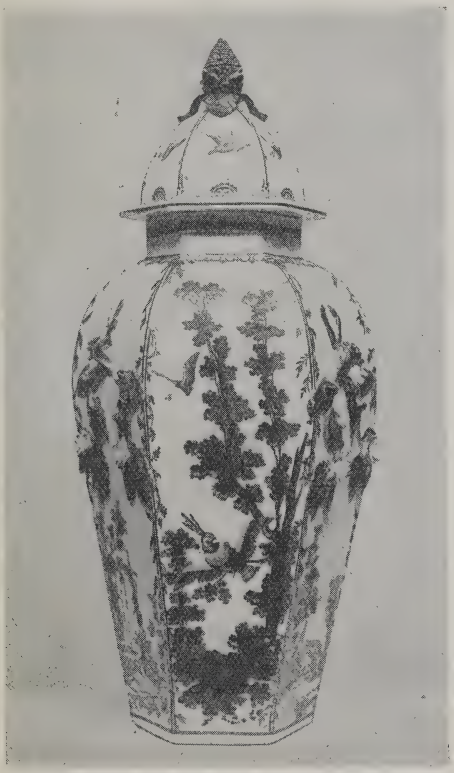


Fig. 157.—Bristol porcelain vase, front in colours, two sides in blue. H. 16·3 in.

tea sets made for presentation, such as that given by the brothers Champion to Mrs. Edmund Burke in 1774, Burke being at that time Member of Parliament for Bristol; besides pieces from a number of well-known services (Borradaile Loan). In Case A, top, are two tumblers of exceptional interest (figs. 155*a* and *b*) which were given to the museum by Mr. C. Borradaile. They were among the pieces specially prepared for exhibition in the House of Commons in 1775 when the renewal of Champion's

Bay XIV patent was under discussion. Ornamental ware of high quality was made at Bristol. Two vases in Case A, middle (fig. 157), the figures of Autumn and Winter and of a Milkmaid (Borradaile Loan) and another from a spirited set of Elements, signed T° (reputed mark of a modeller named Tebo), are good examples of this class ; a few small figures, including a set of seasons, of a less finished kind have been placed in Case A, top. A speciality of Champion's manufactory were the biscuit plaques (fig. 158) with

Fig. 158.—Bristol porcelain-biscuit plaque ; bust of Benjamin Franklin. H. 8·7 in.

portraits or coats of arms framed in exquisite floral ornament modelled in full relief. A fine series of six of these rare objects is included in the collection (Window-case) ; one of them, bearing the arms of Elton impaling Tierney, had the unique experience of passing through the disastrous fire at the Alexandra Palace in 1873, when so many fine examples of English pottery and porcelain were fused into shapeless masses ; it survives to testify to the quality of the Bristol true porcelain. This plaque, together with a number of exceptionally interesting examples of Champion's ware, was given to the museum by the late Mr. J. E. Nightingale.

Worcester Porcelain (Frank Lloyd Coll.). 1. Tankard: Hope-Edwards Service. 2. Bottle with *gros bleu* Ground: H. $10\frac{3}{4}$ in. 3. Coffee Pot with Scale-Blue Ground.

1 and 2. Bristol Figures (Borradaile Loan).
3. Worcester Vase in Oriental taste. H. 11·2 in. (Frank Lloyd Coll.).

[*Face* p. 120

Champion's foreman was John Brittain, who, there is some reason to believe, was connected with at least one of the earlier attempts at porcelain making in Bristol. The first apprentice was Henry Bone, the celebrated enameller ; he is said to have signed his work with the number 1, as seen on two cups and saucers on the bottom shelf. Bay XIV

The marks used were :—(1) The Plymouth mark, occasionally accompanied by a cross ; (2) the crossed swords of Meissen, sometimes found painted over with the letter B or a cross and a number ; (3) the letter B and a number ; (4) a cross and a number (see plate XVIII, figs. 45–51). It would seem that transfer-printing was tried by Champion (see sauce-boat and saucer in Case A, top), but the rarity of examples and the poor quality of such as exist are proof that it was not a success on the true porcelain.

In the top section is a specimen of a curious porcelain made for a short time at Easton, Bristol, and largely composed of the magnesian limestone of the neighbourhood. The manufacture was not successful, and little of its story is known.

With the closing of Champion's Bristol factory the history of true porcelain in this country is practically ended. The Staffordshire company which bought Champion's patent would seem to have made a certain amount of hard-paste porcelain on the Bristol lines, but to have used their privileges chiefly for the purpose of trading in the raw materials. It is possible that a few pieces of true porcelain were made about 1766 by the Comte de Brancas Lauraguais, who knew of the existence of the materials in Cornwall ; but apart from these the manufacture of porcelain after the Chinese methods in England may be said to have begun and ended with the Plymouth and Bristol works.

LOWESTOFT

(Bay XIII, Case D, bottom.)

The Lowestoft porcelain factory has suffered severely from the want of adequate records of its work and history. So far from being allowed to remain in peaceful obscurity, it has been made the sport of a number of wild and unreasonable theories. At first exalted to the wholly impossible position of producer of vast quantities of true porcelain really made in China, it was afterwards, when this theory had ended in the inevitable *reductio ad absurdum*, suddenly degraded to the status of a fifth-rate factory to which nothing could be attributed but a few pieces of inferior table ware and some mugs and ink-pots inscribed ' A trifle from Lowestoft '. The discovery, however, in 1902 of

Bay XIII a quantity of more or less damaged moulds on the site of the old works, together with a number of fragments [1] of the ware, while affording further proof of the absurdity of the former exaltation, will at the same time show that the subsequent abasement has been exaggerated, for it will prove that an embossed porcelain of high quality hitherto attributed *faute de mieux* to Worcester or Bow in reality came from the Lowestoft moulds.

The Lowestoft factory was founded between 1750 and 1760, it is believed, by Messrs. Walker, Browne, Aldred, and Richman, and in 1770 the firm was Robert Browne & Co. It was situated in Crown Street, close to the site of the present Crown Brewery. It attained sufficient importance to have a London warehouse, and continued manufacturing till 1802.

The specimens of the ware at present authenticated consist of an artificial porcelain, found by analysis to correspond closely to analysed examples of Chelsea and Bow [2]; they are frequently somewhat opaque and impart a yellowish tinge to transmitted light; the glaze is often specked in the commoner examples. But, as at other factories, the paste varied considerably, and some of the more carefully made examples would rank with the best productions of Bow and the early Worcester, which they closely imitate in decoration. The moulds above mentioned prove that ribbed and fluted cups and sauce-boats, jugs with moulded cabbage-leaf pattern of the well-known Worcester type, and a variety of embossed patterns were made at the factory; besides these there are moulds of handles, and of small figures evidently intended to be applied to vases or useful wares. But the most important discovery was a teapot mould bearing the date 1761. An actual specimen made in this mould was in the collection of the late Mr. Merton Thoms; it gave a most favourable impression of the capabilities of the Lowestoft potters. It had an embossed pattern identical with that on a cup and saucer (fig. 162) in the present collection, with delicately painted Chinese vignettes in a good blue under the glaze. It is probable that the patterns of contemporary factories such as Bow and Worcester

[1] Besides the fragments of unfinished porcelain, broken pieces of finished wares of various sorts were found. These include portions of Chinese tea-cups, delftware tiles, and English earthenware, but they are too miscellaneous to possess much value as evidence.

[2] By permission of Mr. W. Burton we are enabled to publish the following analysis of a fragment of waste biscuit porcelain found at Lowestoft:—

Silica	42·02	Magnesia	0·62
Alumina (with a trace of iron)	6·56	Soda	0·82
		Potash	0·70
Lime	26·44	Loss on ignition	0·18
Phosphoric acid	22·21	Fluorine (a trace)	
			99·55

were freely used at Lowestoft, and the attribution of many pieces assigned to these factories will have to be reconsidered Bay XIII

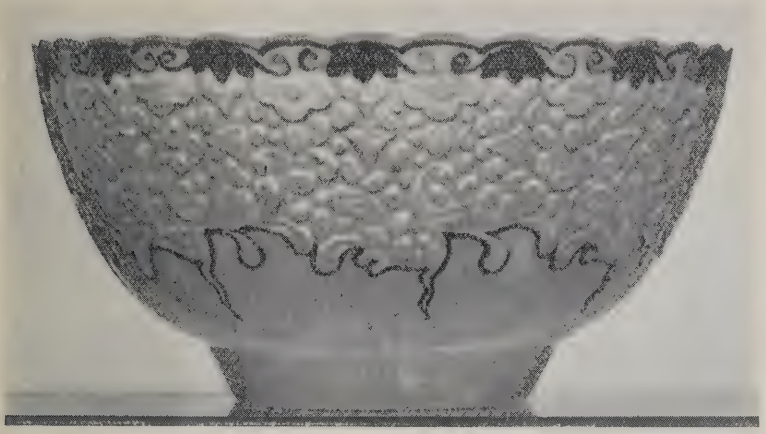
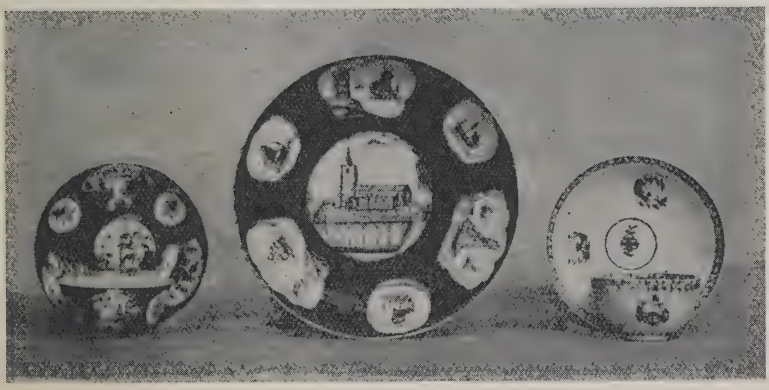


Fig. 159.—Lowestoft marriage bowl: made in 1777 for W. Benney and Elizabeth Mershall of Yarmouth. (Boynton Bequest.) D. 6·2 in.



Lowestoft Porcelain.—Fig. 160.—Cup and saucer with powdered puce ground: mock Chinese mark. Fig. 161.—Saucer dish with views of Lowestoft Church, Beacon, &c. D. 7·5 in. Fig. 162.—Cup and saucer with moulded ornament, inscribed I H 1761.

after an examination of the recently discovered moulds. In paste one would expect the ware to resemble that of the London

Bay XIII factories—indeed there is a tradition that the founder learned the secret of the art at a London factory, probably Bow—and in decoration to resemble that of Worcester, particularly of the early period. Indeed it is pretty clear that the Lowestoft potters carried their admiration of Worcester porcelain so far as to copy some of its marks. It is only natural, too, that the decorations of the ware should often be directly copied from Chinese porcelain, the usual model for European manufacturers. The commoner type of inscribed mug was usually painted in a style peculiar to Lowestoft, but of a quite commonplace kind. There is no foundation for the idea that any quantity of Chinese porcelain was decorated at Lowestoft; occasional pieces may have been ornamented there as at Bow and Chelsea, but any further inferences are quite groundless.

Fig. 163.—Flask, inscribed 'A Trifle from Lowestoft'. H. 5·5 in.

No regular factory mark seems to have been used, but there is strong evidence that the Worcester crescent (the open crescent, at any rate) was put on some of the wares decorated in Worcester style; imitations of Chinese date-marks, numerals up to 25, and a fair number of workmen's signs were also used, the smaller marks being generally placed on the inside of the foot-rim of the piece.

The few examples in Case D, bottom, include a cup and saucer (fig. 162) with moulded decoration already referred to and initials I H and date 1761, and bearing a workman's mark resembling those seen on Worcester wares; an interesting saucer dish with powdered-blue ground and panels painted with a picture of Lowestoft Church and some local views (fig. 161); two fluted cups and saucers in typical Lowestoft style; and a number of mugs, &c., inscribed with local names or legends that connect them with Lowestoft; these last are chiefly of a commoner class of porcelain (fig. 163). An interesting marriage bowl (Boynton Bequest) made in 1777, with moulded designs on the exterior and inscription inside in blue (fig. 159) is seen in the Window-case, together with an inkpot and a cup and saucer with powdered puce ground (fig. 160): the last-mentioned has been transferred from the Worcester section.

Thanks to the liberality of the late Mr. Arthur Crisp, who Bay XIV acquired most of the moulds found in 1902, it has been possible to exhibit a series of impressions from these interesting objects in the lower half of the Pillar-case, where they will furnish opportunities for study and comparison, and will no doubt help collectors to recognize a number of hitherto misnamed examples of moulded Lowestoft ware.

LIVERPOOL

(Bay XIV, Case B, bottom.)

Although it would appear that a number of Liverpool potters, such as Richard Chaffers, Messrs. Reid & Co., Philip Christian, and Seth Pennington, attempted the manufacture of porcelain in the last half of the eighteenth century, so little is known of their efforts that it is scarcely possible to distinguish their ware individually, and difficult, even, to recognize them collectively in the general mass of second-rate English porcelains of the period. Among the ceramic fragments excavated recently at Liverpool by Mr. P. Entwistle there were finished and unfinished pieces of artificial porcelain of the Lowestoft type decorated with Oriental designs in blue. It may, moreover, be fairly assumed that pieces bearing the transfer prints of Sadler & Green (see p. 66) are as a rule of local make, though an apparent exception to this rule is seen in X 14, a fine tankard of decidedly Worcester-like porcelain, which is printed with a portrait of Queen Charlotte, signed ' I Sadler Liverpool '.

A few printed Liverpool pieces are seen on the lower shelves of Case B ; they include a teapot, coffee-pot, a straight-sided tankard, and two barrel-shaped mugs (fig. 142), mostly of a rather coarse and opaque porcelain, with glaze of a bluish cast. A cup and saucer of unusual shape, assigned on traditional evidence to Liverpool, is shown in the same Case. None of these pieces are marked, though some of the prints are signed by Sadler, and there is a jug in the same section inscribed ' FREDERICK HEINZELMAN, LIVERPOOL, 1779 '.

The Herculaneum factory (see p. 66) produced a quantity of porcelain of an ordinary kind from about 1800 till the close of the works in 1841. After 1822 the ware of this pottery was marked with the name of the works or with a liver.

ROCKINGHAM

The Rockingham works at Swinton, near Rotherham, Yorks, during the management of the Brameld family, made a porcelain of the modern English type from 1820 to 1842. The ware was technically perfect, but usually over-decorated and extravagantly

Bay XIV gilt. A small plate of this ware is shown in Case A, top (fig. 165) ; and a biscuit specimen in the Window-case.

The mark used was the style of the firm in full or in part. The griffin crest (plate XVIII, fig. 57) was added in 1826, when the Earl Fitzwilliam gave pecuniary assistance to the factory.

PINXTON

At Pinxton, in East Derbyshire, a small factory was started about 1795 by William Billingsley, the Derby flower painter,

Fig. 164.—Minton Cup and Saucer. Fig. 165.—Rockingham plate. D. 7·2 in. Fig. 166.—Nantgarw cup and saucer.

supported by John Coke. The porcelain was of the translucent glassy kind afterwards made by Billingsley at Nantgarw and Swansea. After his departure in 1801 the ware deteriorated. The works were sold to a Mr. Cutts in 1804, and continued in operation till 1812. Most of the workmen were old Derby hands, and the china has consequently a Derby character ; it is often decorated with small sprigs of flowers or with landscapes rapidly sketched. It is occasionally marked with a cursive P, more rarely with the name ' Pinxton ', accompanied by a pattern number (plate XVIII, figs. 55 and 56).

Examples are a mug and covered bowl in Case B, bottom.

CHURCH GRESLEY

A small factory was started in 1795 at Church Gresley, Derbyshire, by Sir Nigel Gresley, sold to W. Nadin in 1800, and eventually carried on by a company till 1808. Tradition has ascribed

a tankard in Case E, bottom (Bay XIII), to this works, but it is highly improbable that a ware of such an early character would have been made after 1790. Bay XIII

NANTGARW

(Bay XIII, Case D.)

The history of the factory at Nantgarw, in the Taff Valley, Glamorganshire, is inseparably bound up with that of William Billingsley, who, as already mentioned, was a flower painter of considerable repute at Derby, and founder of a porcelain works at Pinxton. Leaving the latter place in 1801, he decorated china for a year at Mansfield, when he moved to Torksey, and after pursuing the same occupation here for perhaps six years, he went to Worcester in 1808, and three years later to Coalport. He had acquired the secret of a soft and very transparent porcelain of a glassy nature, but with the fatal disadvantage of being very difficult to fire. In 1811, with Samuel Walker, his companion and son-in-law, he set up a kiln at Nantgarw, and, assisted by William Weston Young the painter, made his china here till 1814, when he was invited to Swansea by Dillwyn. His recipe was tried there, but was superseded after three years by a more practicable body, and Billingsley returned to Nantgarw in 1817. He continued the manufacture till 1819, when he was induced to go to Coalport by Mr. Rose. It appears that his recipe was tried here also, but found too costly; Billingsley, however, remained at Coalport and died in the neighbourhood in 1828. The porcelain painted at the Nantgarw works was chiefly decorated with flowers and fruit, often in a realistic style, but much of the ware was bought in the white by Mortlock and painted in London. After Billingsley's departure the factory was carried on by Young till 1822, but little is known of the work of this period.

The mark on Billingsley's china, both at Nantgarw and Swansea, was the word NANTGARW, with or without C W ((?) = China Works), almost always impressed in the paste (plate XVIII, fig. 52).

Two elaborately painted plates, probably decorated in London, and a few specimens, including a cup and two saucers with roses painted in a manner usually ascribed to Billingsley (fig. 166), are placed in Case D, bottom.

SWANSEA

The history of the Cambrian Works, Swansea, has been already sketched in the pottery section (p. 69). Three kinds of porcelain were manufactured here in the space of ten years. First, Billingsley's

Bay XIII ware (just described) between 1814 and 1817, often marked 'NANTGARW'. Secondly, a harder and stronger body evolved by Dillwyn and made from 1815 to 1818. This is more compact than the first, shows a greenish tint by transmitted light, and is marked 'SWANSEA', sometimes (after 1817) with one or two tridents to denote an attempted improvement in the paste. Thirdly, Bevington's porcelain, made between 1818 and 1824, and distinguished by a peculiar dead whiteness of the glaze.

The Swansea marks are impressed in capitals or painted in red italics (plate XVIII, figs. 53 and 54). As at Nantgarw, the decoration was largely floral and often closely copied from nature; Young, Pollard, and Morris were noted for this kind of painting. The ware was sometimes printed and lustred, and occasionally biscuit pieces were produced.

A few examples will be seen in Case D, bottom; they are mainly interesting for their marks.

STAFFORDSHIRE

(Bay XIV, Case C.)

The first porcelain factory in Staffordshire, that of William Littler, of Brownhills and Longton Hall, has already been discussed (p. 101). It is probable that the next firm seriously to attempt the manufacture was the company which purchased Champion's patent for true porcelain in 1781 (see p. 121). It started operations at Keeling's works, Tunstall, but shortly afterwards moved to the New Hall works at Shelton. It would seem [1] that true porcelain was made here till about 1810, when it was abandoned in favour of the 'English bone porcelain'. The works were closed in 1825. The mark is said to have been at first a cursive capital N; later it was the name of the factory printed in red. Porcelain-making appears to have been tried at Lane End, probably at Turner's works, as early as 1786, if we may judge from the inscribed bowl in Case C, bottom, which has all the appearance of an experimental piece.

But the rise of the Staffordshire factories to their present importance may be said to have begun about the year 1800, when the composition of the English bone body became more or less definitely settled; indeed there is little doubt that Josiah Spode, the younger, of Stoke-upon-Trent, had a great deal to do with the final apportionment of its ingredients. The productions, however, of the most flourishing periods of the Staffordshire factories are, as a rule, too late in time to be extensively represented in this collection, and only a few marked pieces, otherwise unimportant, are shown in the lower part of Case C.

[1] See Eccles and Rackham, *Analysed Specimens of English Porcelain*, p. 9.

These include examples of the porcelain made at Davenport's works, at Longport, after 1794; of that made at Stoke-upon-Trent, after 1797, by the Spodes, and their successors the Copelands; and of that made at the same place by Thomas Minton and his successors from 1796 onwards; besides a few marked examples from the smaller factories. The early wares of the great Staffordshire factories are technically excellent, but artistically of little account. The patterns used at Derby, Coalport, and elsewhere appear on the Staffordshire wares with little variation; of these the Japan patterns are the most familiar. Bay XIV

The marks used were—the name of the firm and factory, sometimes with an anchor, at Longport (plate XVIII, fig. 58); the name of the firm at Spode's; and a travesty of the crossed 'L's' of Sèvres with the letter M between at Minton's (plate XVIII, fig. 59). Other marks have been used at the last-mentioned works since 1850.

Examples (mostly marked) from the minor Staffordshire factories include porcelain made by Neale & Co., Hanley (see p. 81); Riley, Burslem, 1823; M. Mason, Lane Delph (see p. 70); and Shorthose & Co., Hanley (see p. 70).

In addition to these there are several pieces bearing the name of Donovan, a china dealer and decorator of Poolbeg Street, Dublin; one of them was made and marked by Minton, and probably the others are of similar origin. The only Irish porcelain factory is the modern establishment at Belleek, Co. Fermanagh, noted for a peculiarly thin ware with a mother-of-pearl lustre; it is marked with the name of the factory and a complex trade mark composed of a harp, tower, (?) greyhound, and sprays of shamrock.

ISLEWORTH

There are two bowls in the collection attributed to the works started at Isleworth, Middlesex, by Joseph Shore in 1760, and continued to 1810. The ware resembles an inferior type of Worcester, and an example shown in Case C, bottom, is decorated under the glaze with a blue that is more bright than pleasing. Various kinds of pottery were also made at Isleworth (see p. 70).

WEDGWOOD

As already stated (p. 77) porcelain was made for a few years (about 1812 to 1816) at Wedgwood's works at Etruria. Examples are not common, but two cups and saucers may be seen in Bay IX, Case D, middle. The manufacture has been resumed since 1872. The old mark was 'WEDGWOOD', stencilled, usually in red, over the glaze.

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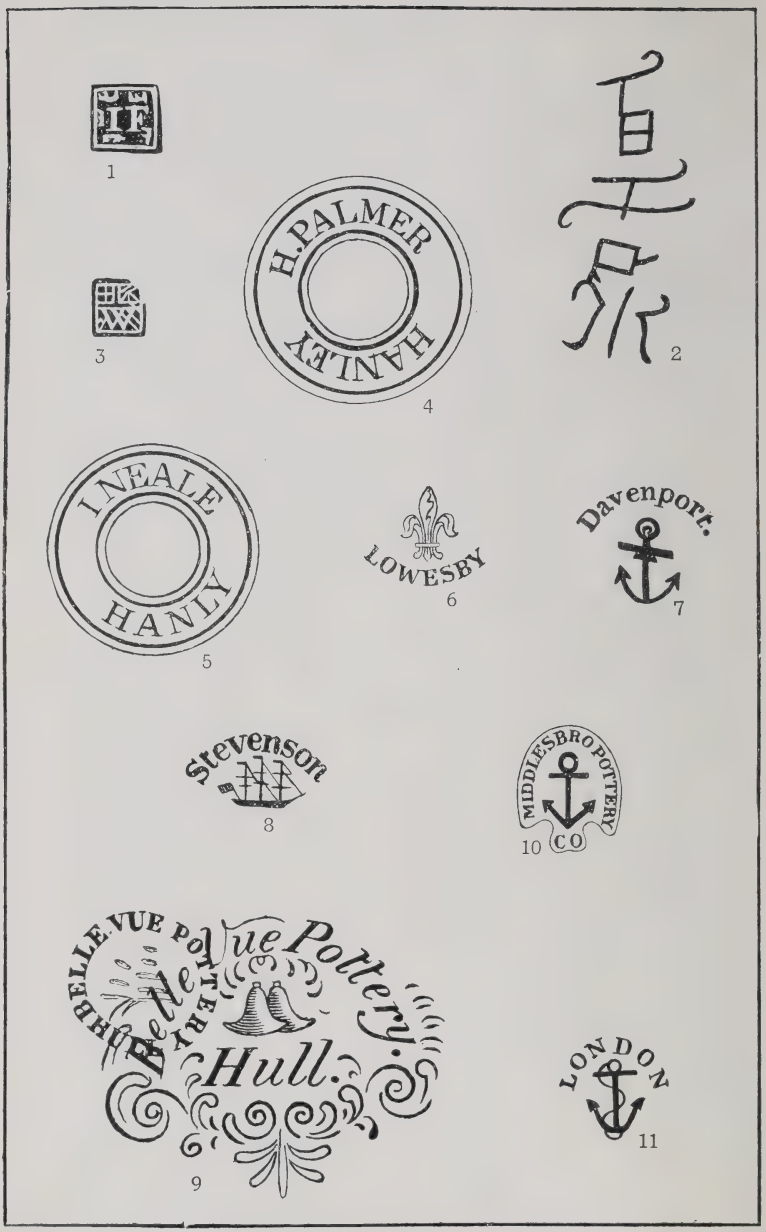

PLATE XVI. MARKS ON POTTERY.

[*After* p. 130

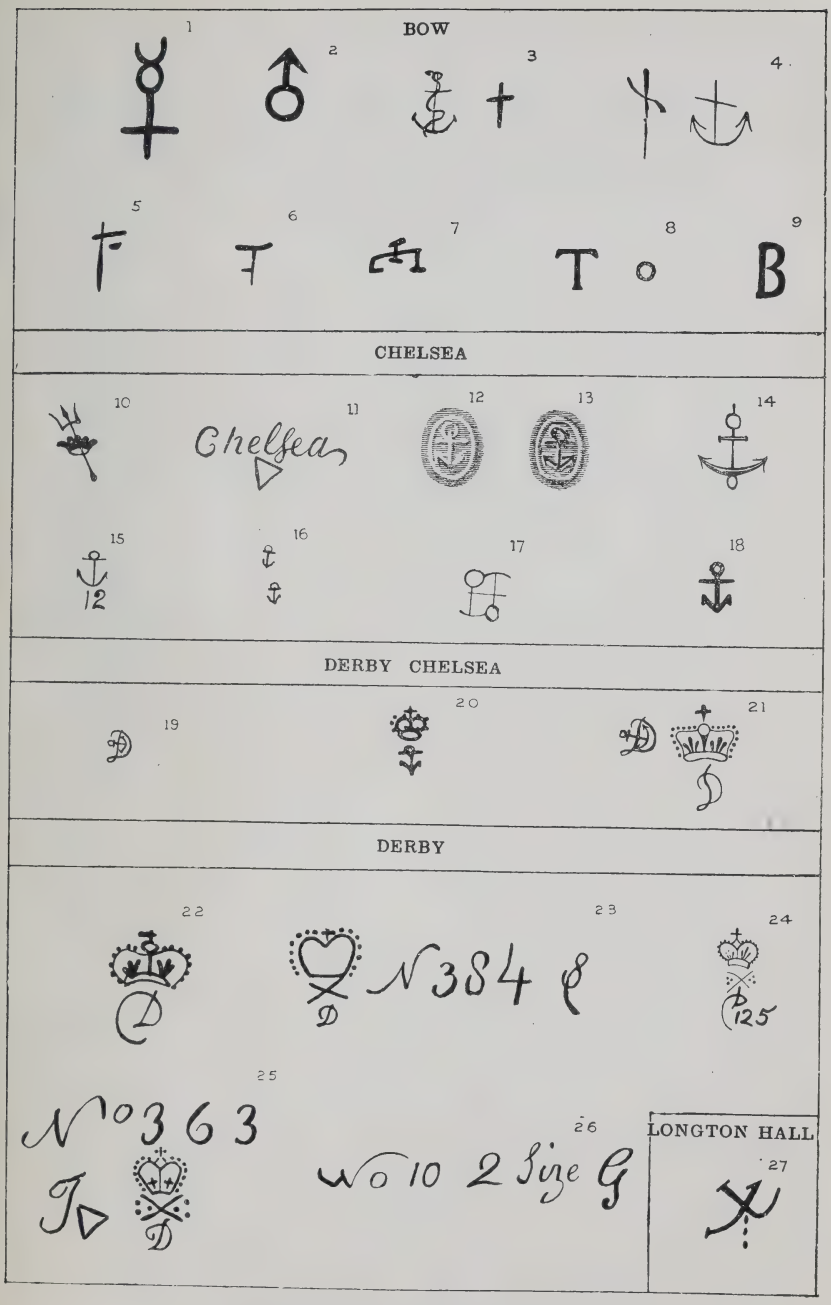

PLATE XVII. MARKS ON PORCELAIN.

N.B. Nos. 6 and 7 are now identified as Worcester marks: see pp. 110 and 111.

[*After* p. 130

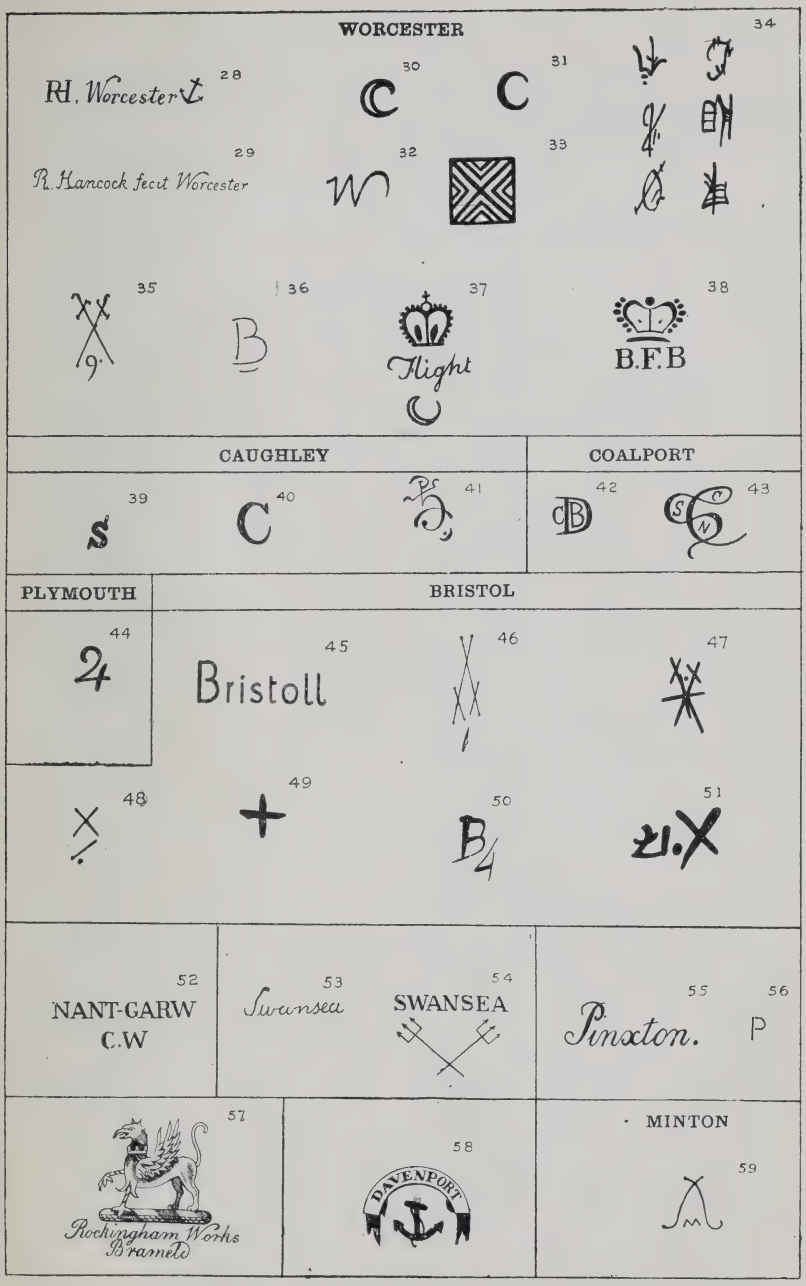

PLATE XVIII. MARKS ON PORCELAIN.

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